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Concerto for Oboe and Orchestra

Roseane Yampolschi
Eastern Illinois University

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CONCERTO FOR OBOE AND ORCHESTRA

(TITLE)

BY

Roseane Yampolschi

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1991
YEAR

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THIS PART OF THE GRADUATE DEGREE CITED ABOVE

2 August 1991
DATE

8-5-91
DATE

ABSTRACT

In one movement, the "Concerto for Oboe and Orchestra" is divided into five sections and a cadenza. It proposes to question the classical predominance of the solo instrument over the orchestra. A thoughtful distribution and diversification of roles performed by the soloist and the orchestra offers, as an alternative, a balanced interplay between these two protagonists.

Sections A and B supply material used in the other sections. Their main parameters are the predominance of some pitch intervals and the simultaneous use of different rhythmic organizations forming distinct textures. Section C stands quite freely from sections A and B for its own characteristics: the predominant use of aleatoric and semialeatoric rhythms, the exploration of timbres, and the predominance of the oboe over the other instruments.

ACKNOWLEDGEMENTS

I am grateful to Dr. Paul Hayden, whose guidance, patience, encouragement, and perception of my work led me not only to develop this work, but to mature my skills as a composer. I thank Dr. Peter Hesterman for the good talks on contemporary music and his classes on twentieth century music analysis which inspired me to use some formal ideas and technical procedures in this work. I thank Prof. John Miller and Dr. Douglas Dibianco for bringing me some good insights in music. Thanks to Prof. Karen Sanders and Rhonda Heath. I thank my husband Luiz Augusto da Silveira, and my parents for their great support and love.

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Analysis of the Concerto 63

CONCERTO FOR OBOE AND ORCHESTRA

CONCERTO

ORCHESTRA

OBOE

OBOE

ORCHESTRA

ROSEANE YAMPOLSCHI

NOTES

1) TEMPO ORGANIZATION

There are three different ways in which rhythm is organized within the piece: metric (using traditional time signatures), semi-aleatory, and aleatory. Bar lines are used to organize rhythm and not to imply a pattern of strong and weak beats.

In the semi-aleatory organization, each instrumentalist should play on his/her own tempo within the amount of time shown in the score (eg.: p. 34, the pianist performs the material in proportional notation according to the tempo indicated).

Found in the soloist's material, the aleatory sections are to be played freely. Linear spacing of the pitches in these sections shows the relative time proportions of the notes (eg.: p. 15).

2) CONDUCTOR

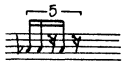
In the semi-aleatory sections, the conductor may simply conduct a downbeat at the beginning of each section. The rhythm is notated in seconds (eg.: p. 53, soloist and percussion). Where traditional notation is used without time signature, the conductor may give the downbeat according to the tempo indicated (egs.: p. 17, soloist ♩ = 69; p. 19, flute ♩ = 69).

In the passages in which semi-aleatory material is superimposed on traditional material (with time signatures), the conductor should conduct the time signature indicated (eg.: p. 4). In some cases, the conductor should cue the entrance of instruments from the aleatory sections (eg.: p. 7, chimes; pp. 20-1, the strings solo and the string sections).

There are alternations of metric and semi-aleatory materials at the cadenza. The conductor should conduct the beats within the metric material and wait for the performance of the semi-aleatory passage.

3) ACCIDENTALS

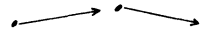
Accidentals affect only the notes they immediately preceed. Notes without accidentals are understood to be naturals except when the note is repeated.

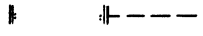
Eg. *or*  *All notes are A-flats*

ABBREVIATIONS AND SYMBOLS

Orchestra

fluttertongue

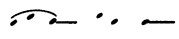

portamento in the given direction


repeat the figures within brackets

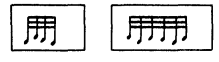
sustain the pitch

chromatic clusters

white-key clusters


play the notes within the time shown. Note durations are indicated by the spacing of the notes

play as fast as possible


the instrumentalist should choose one of the boxes at random, wait ca. 3-4", and then play a different box.

play the glissando as fast as possible

approximate pitches (play them as fast as possible)

play immediately after previous material (as at rehearsal number 24)

Oboe

short breath (1/2" - 1")

medium breath (1" - 2")

fluttertongue

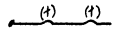
any multiphonic which includes the pitch indicated

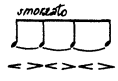
fast vibrato

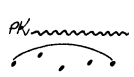
slow vibrato becoming wider

slow vibrato becoming narrower

sustain the pitch


sustain and bend the pitch one quarter-tone

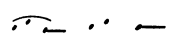

smorzato (kind of vibrato consisting of volume fluctuations produced by movements of the jaw). For additional information see New Sounds for Woodwind by Bruno Bartolozzi, p. 20.


pedal key (continuous "trilling" of sounds functioning as a pedal). For additional information see New Sounds for Woodwind by Bruno Bartolozzi, p. 38.

staccatissimo

play different timbres using the pitch indicated

play as fast as possible


play the notes within the time shown. Note durations are indicated by the spacing of the notes

quarter-tone sharp

quarter-tone flat

ORCHESTRA*

Piccolo (Picc.) - sounds 8va
2 Flutes (Fl.)
Oboe (Ob.)
English Horn (E.H.)
2 Clarinets in B-flat (Cl.)
Bass Clarinet (B. Cl.)
2 Bassoons (Bsn.)

2 Horns in F (Hn.)
Trumpet in B-flat (Trpt.)
2 Trombones (Trb.)

Timpani (Timp.)
Triangle (Trgl.)
Metal Wind Chimes (MW. Chimes)
Suspended Cymbal (S. Cym.)
** Almglocken (Almgl.) - high, medium, and low
—— Piccolo Claves (Claves)
Temple Blocks (T.B.) - 5 different sizes
Rattle (Rattle) - wood maraca
Reco-Reco (Reco-R.)
*** Rain Machine (R. Mach.)
Snare Drum (S.D.)
Tomtoms (Tomt.) - 5 different sizes
Bass Drum (B.D.)

Glockenspiel (Glsp.)
Xylophone (Xyl.)
Vibraphone (Vib.)
Chimes (Chimes)
Celesta (Cel.)
Piano (Piano)

Solo Oboe

I Violins (I Vl.)
II Violins (II Vl.)
Violas (Va.)
Cellos (Vc.)
Double Basses (D.B.) - sounds 8va bassa

PERCUSSION GROUPS (6 players)

	at 1	at 7	at 12	at 16	at 22	at 26
I -	Glsp.	Glsp.	MW. Chimes Chimes	Glsp.	Glsp. MW. Chimes Rattle	Glsp.
II -	Cel.	Reco-R. B.D.	Almgl. Cel.	Cel. B.D.	Cel.	Cel.
III -	Vib.	Vib.	Tomt.	Tomt. Vib.	Vib. Tomt. Reco-R.	Vib.
IV -	Trgl. T.B.	Xyl.	T.B.	Trgl. Xyl.	Xyl. T.B. Trgl.	T.B.
V -	Chimes	S. Cym.	Claves	S.D.	S.D. R. Mach.	MW. Chimes Chimes
VI -	Timp.	Timp.	Reco-R.	Timp.	B.D.	Timp.

* This is a transposed score (eg.: B-flat clarinet sounds down a major second, etc.).

** Anvils, cowbells, and other similar instruments may NOT be substituted for the almglocken. The almglocken should be suspended in such a way as to facilitate the maximum ringing time of the instruments. The almglocken should be struck near the edge -- never at the "bell" (near the handle).

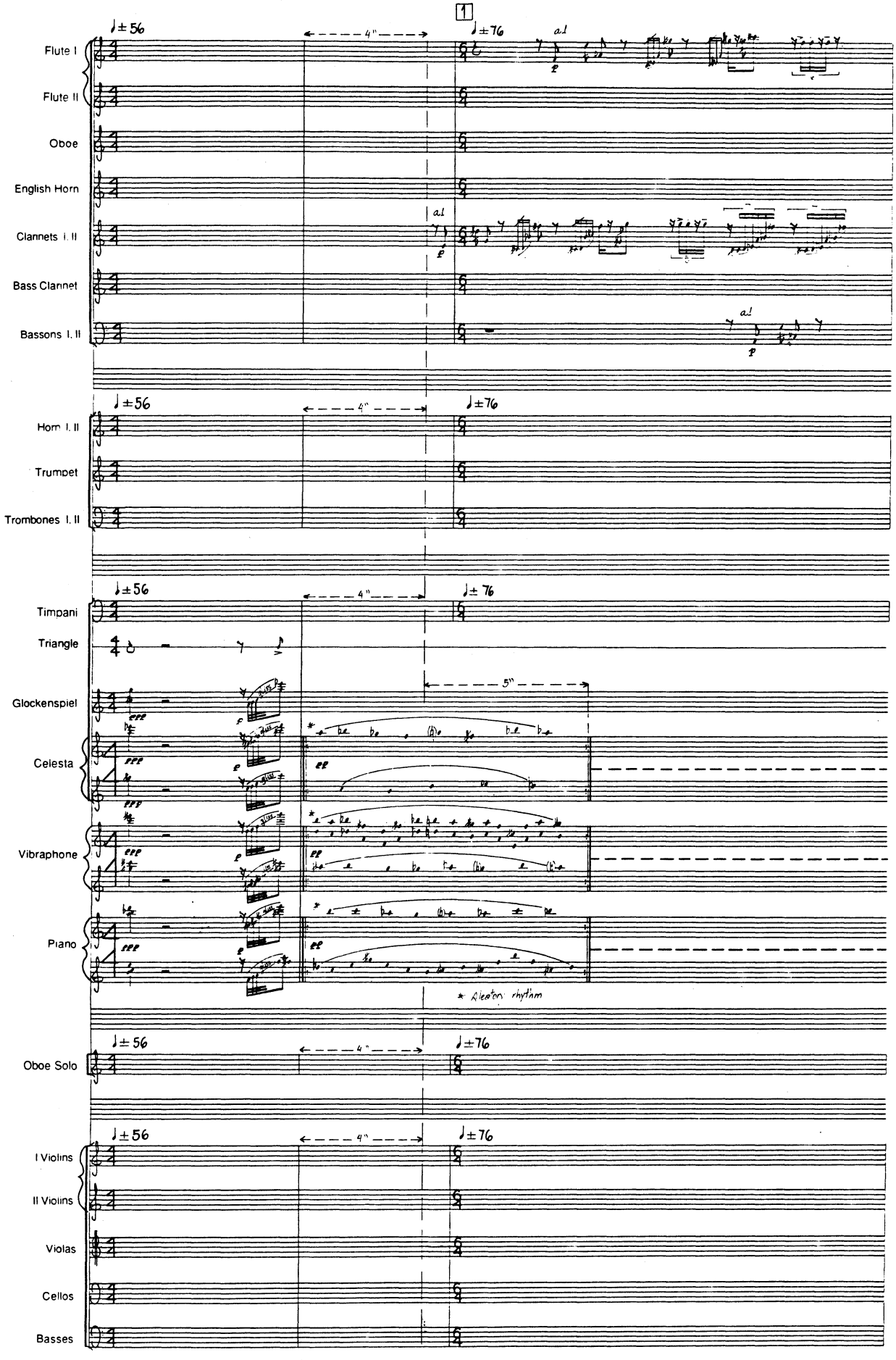
*** A long straw tube containing seeds. As the tube is slowly flipped over, the seeds cascade down to the opposite end, creating a rain-like sound.

APPROXIMATE DURATION: 14 mins.

CONCERTO FOR OBOE AND ORCHESTRA

a Ricardo Rodrigues

Roseane Yampolschi (1989 - 90)



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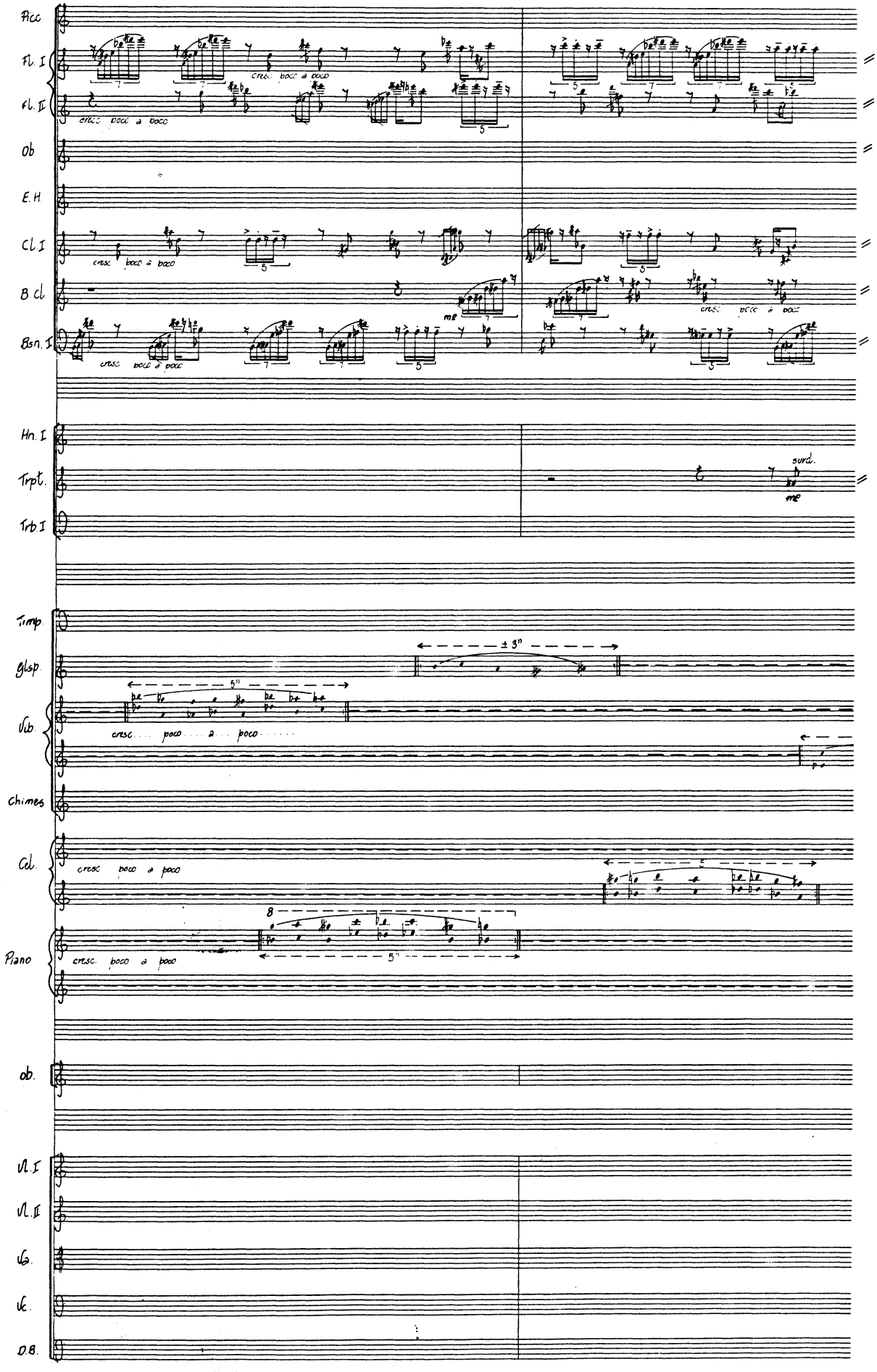
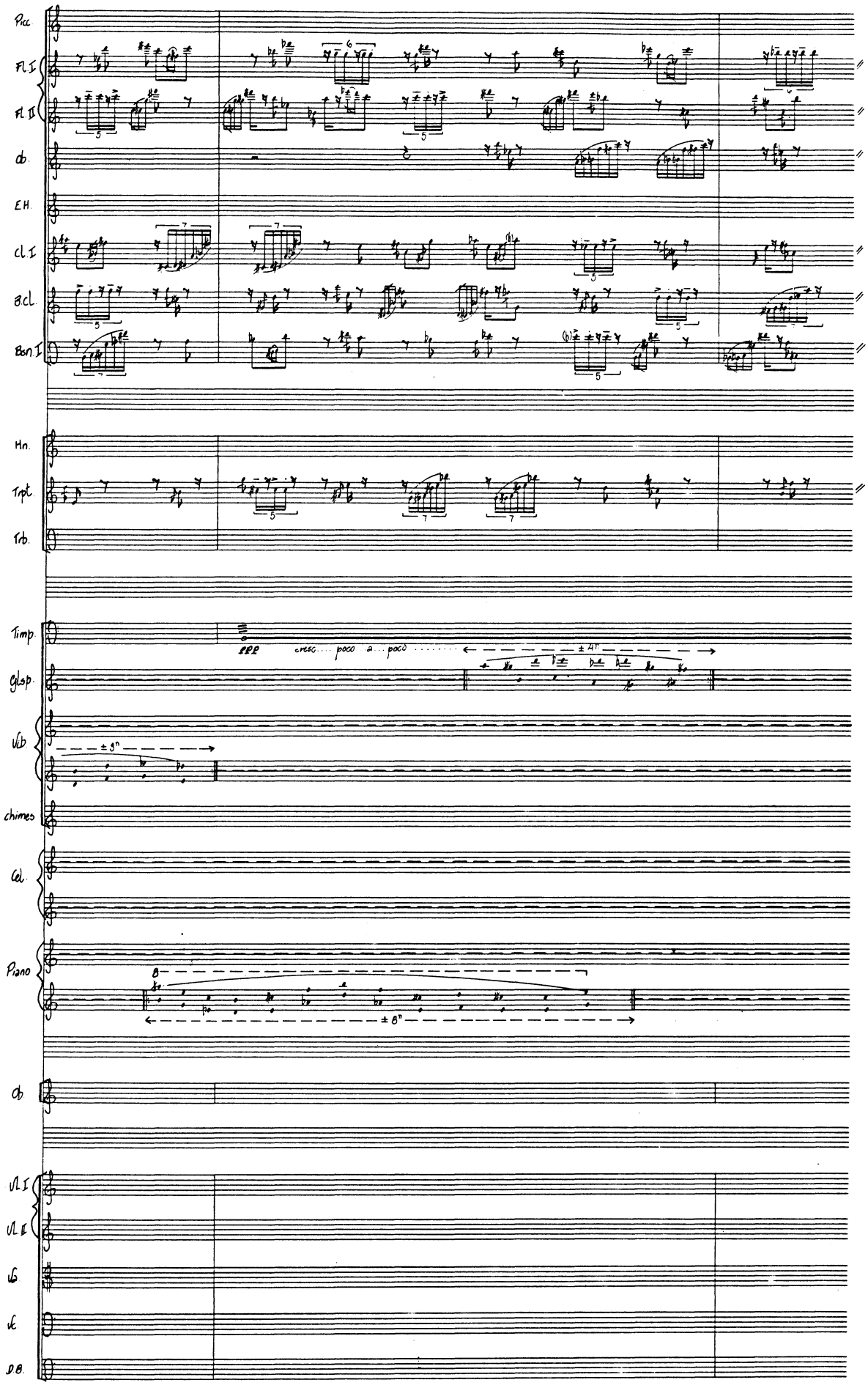
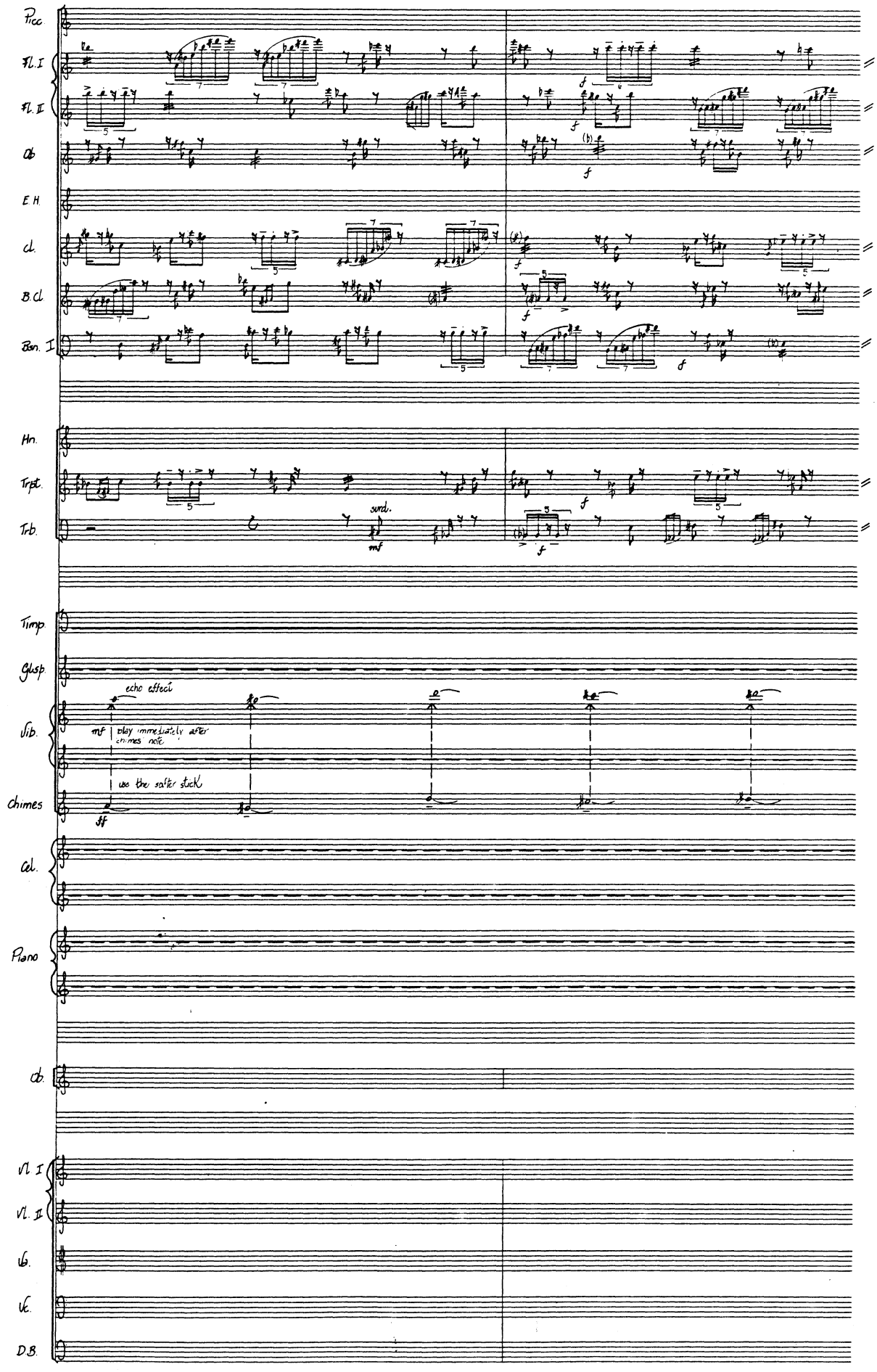
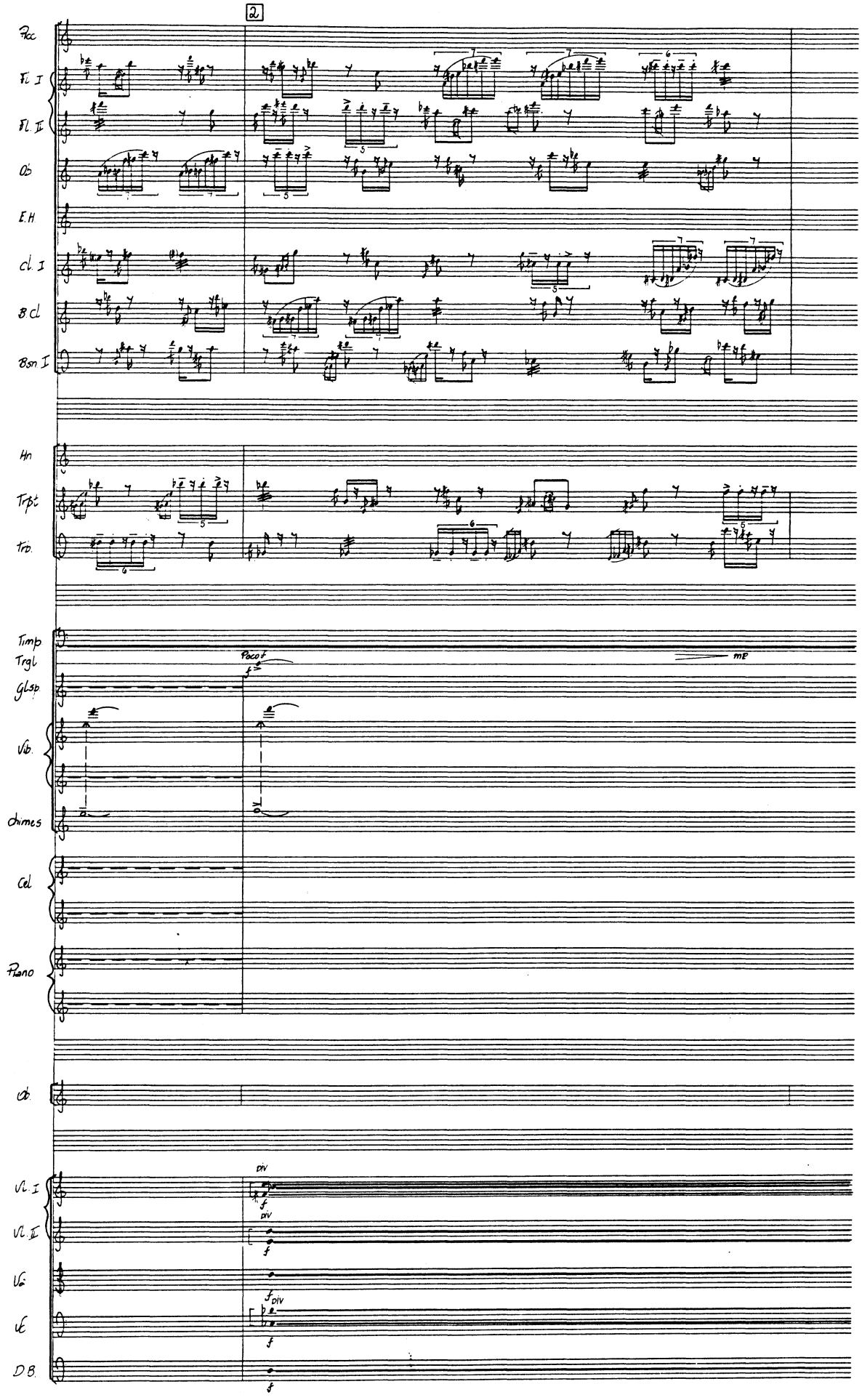
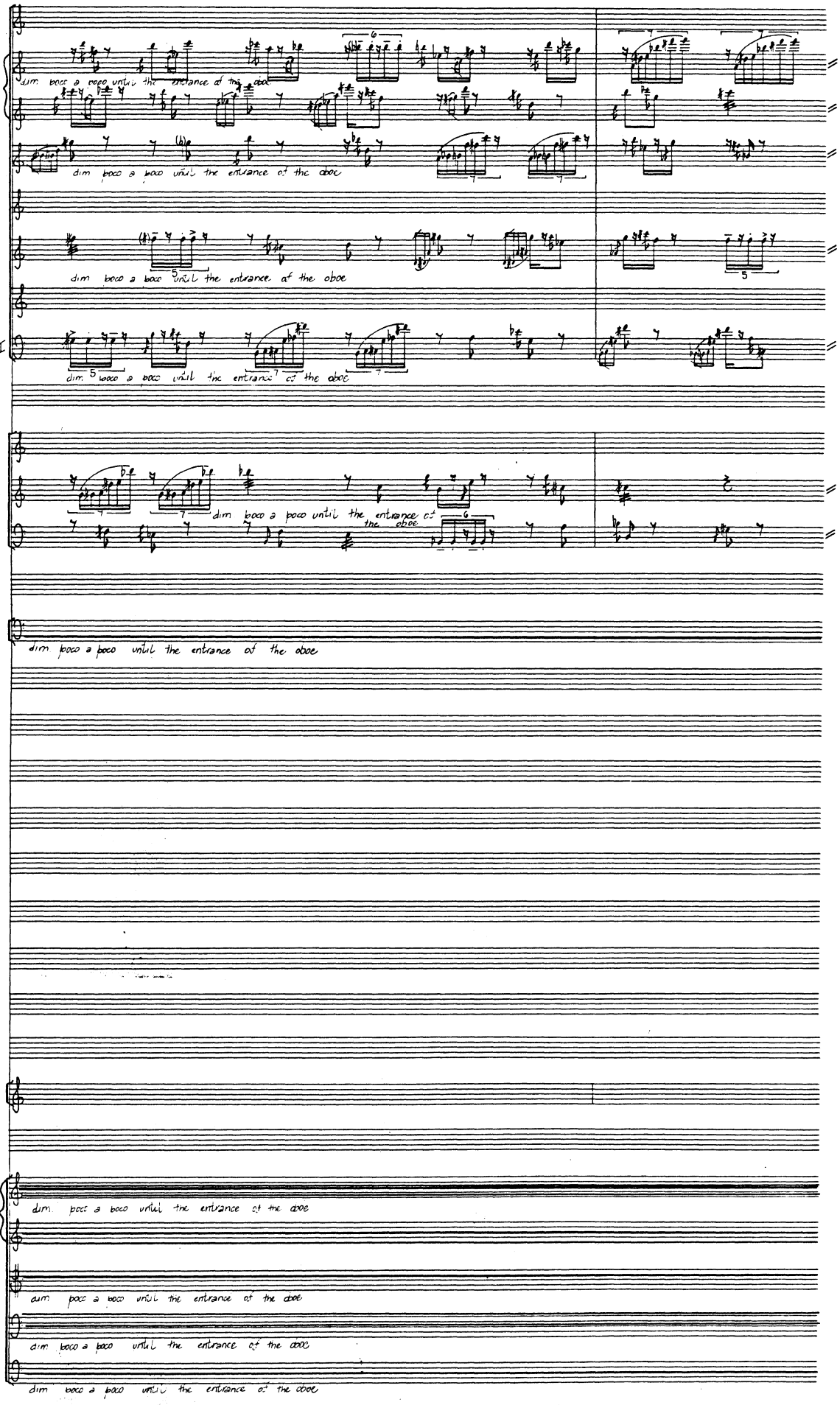
Alphous Music
Hollywood, Calif.

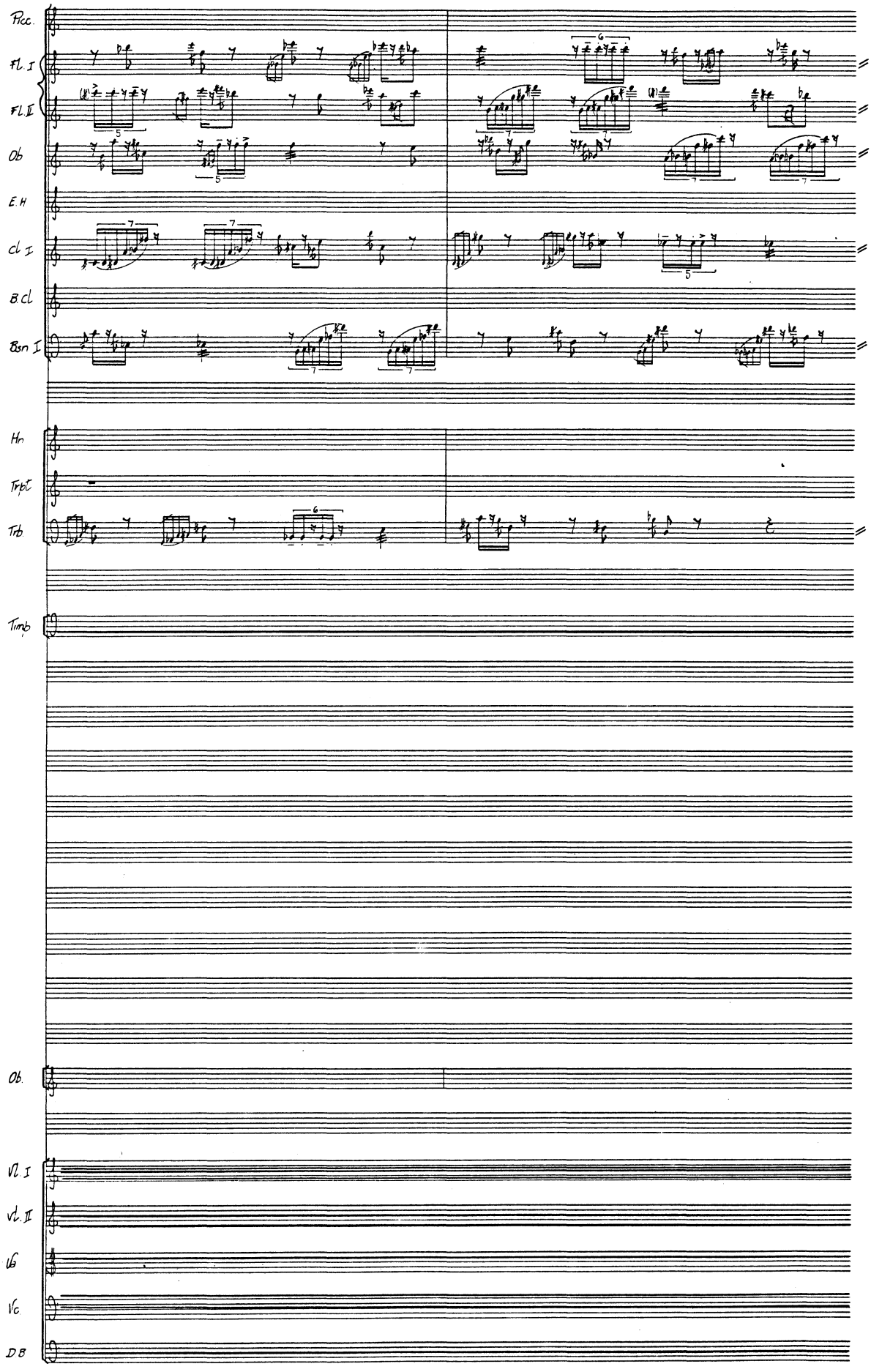

Picc.
Fl. I
Fl. II
Ob
E.H.
Cl. I
B. Cl.
Bsn. I
Hn. I
Trpt.
Trb. I
Timp.
Glsp.
Vib.
Chimes
Cel.
Piano
ob.
Vl. I
Vl. II
Va.
Vc.
D.B.
cresc. poco a poco
mp
surd.
± 3"
5"
8

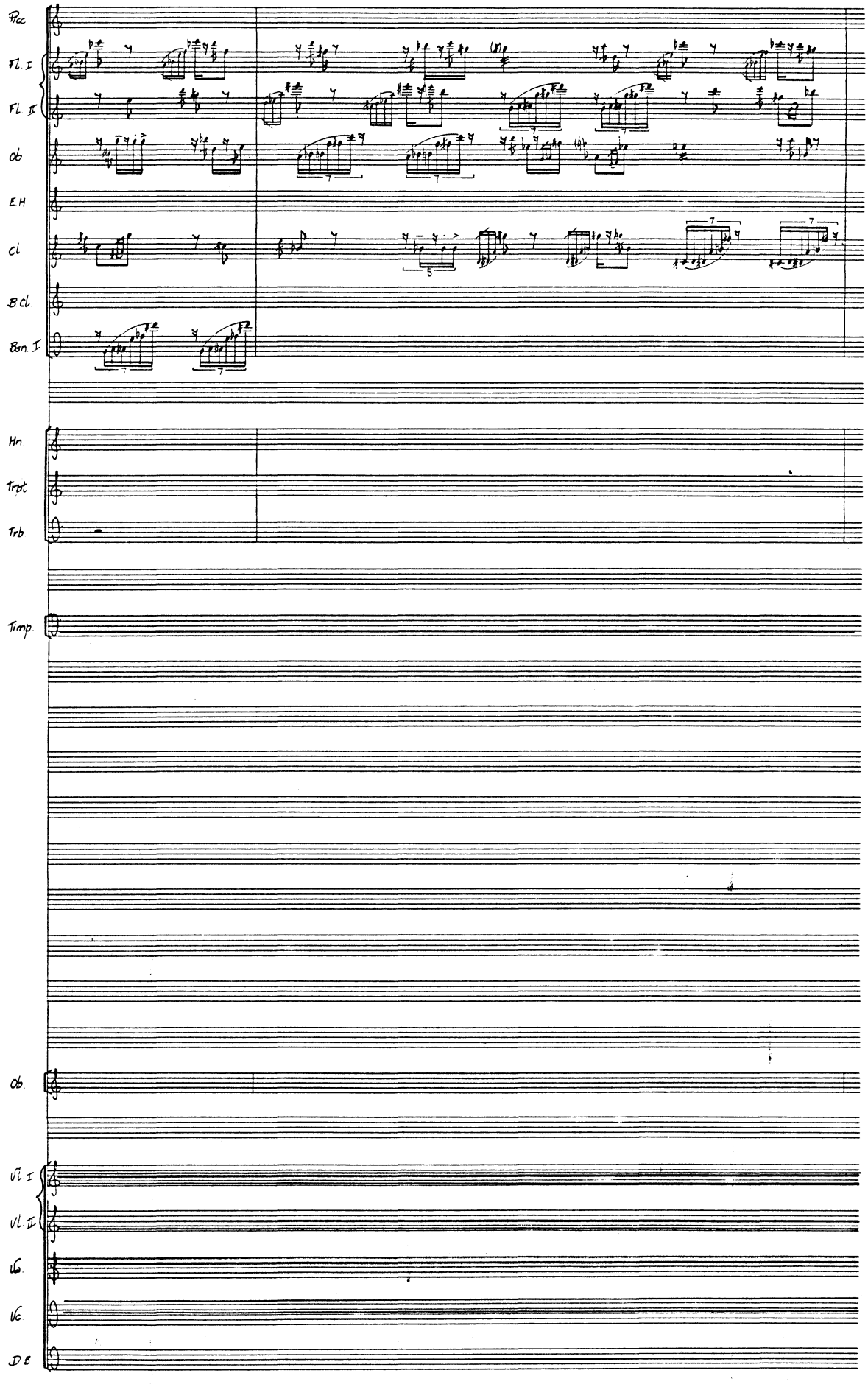

Picc.
Fl. I
Fl. II
ob.
E.H.
cl. I
B.cl.
Bsn I
Hn.
Trpt.
Trb.
Timp.
Glsp.
Vib.
chimes
Cel.
Piano
ob.
Vl. I
Vl. II
Vla.
Vc.
D.B.
ppp
cresc. poco a poco
± 4"
± 5"
8
± 8"

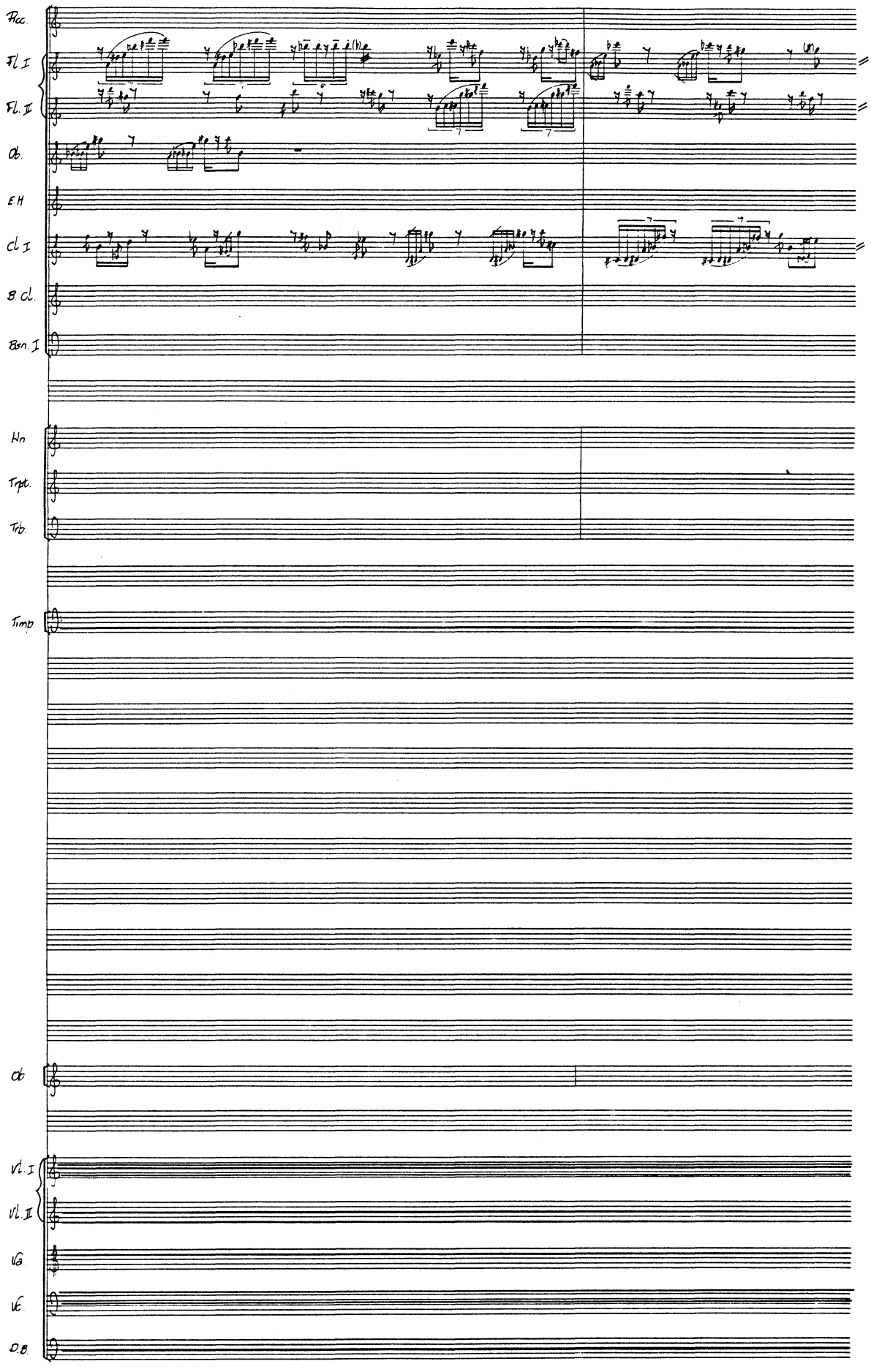

Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl.
B.Cl.
Bsn. I
Hn.
Trpt.
Trb.
Timp.
Glsp.
Vib.
Chimes
Cel.
Piano
Cb.
Vl. I
Vl. II
Vla.
Vc.
D.B.
echo effect
mf play immediately after chimes note
use the softer stick
ff
sord.
mf

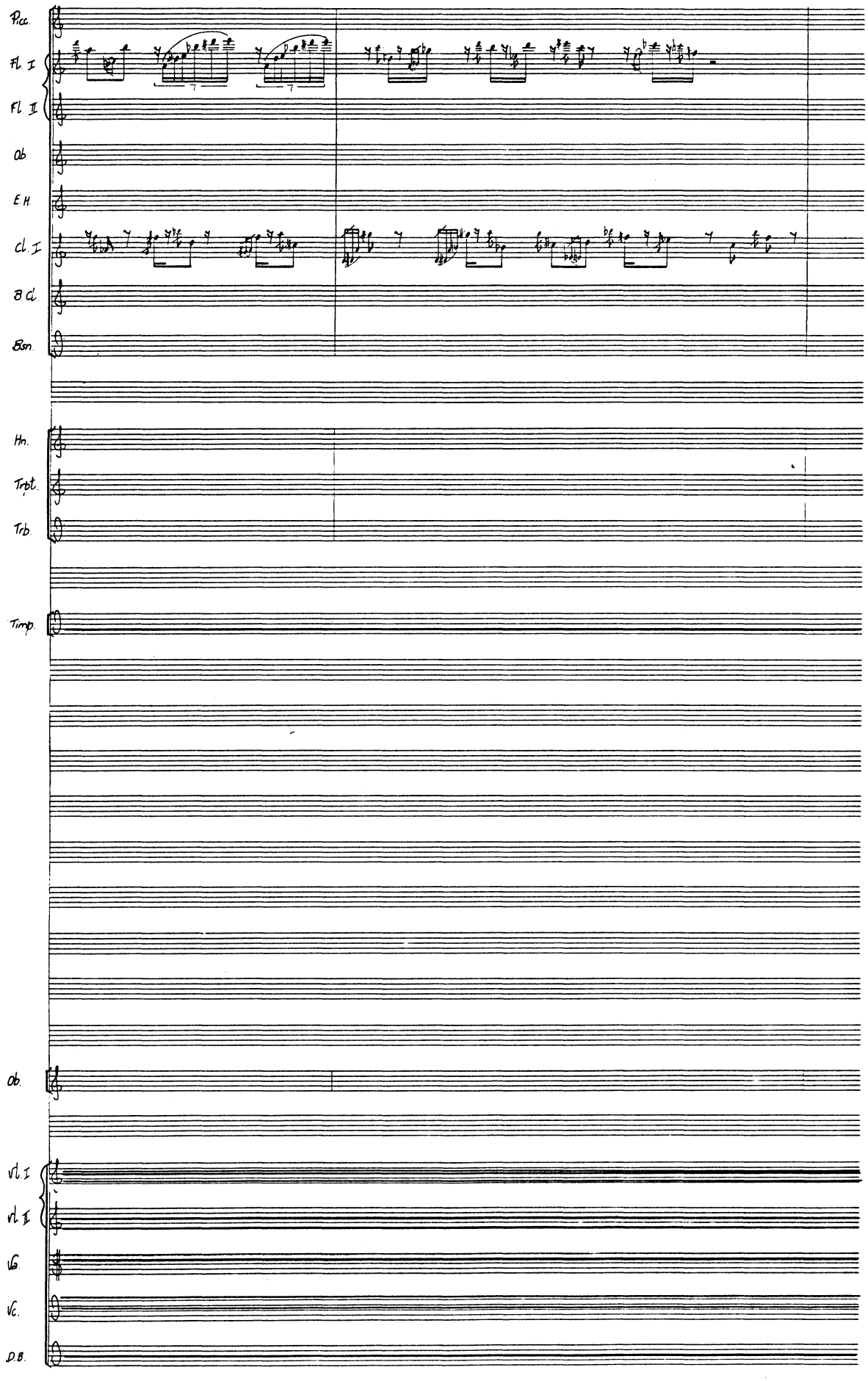

2
Pcc
Fl. I
Fl. II
Ob
E.H.
Cl. I
B.Cl
Bsn. I
Hn
Trpt
Trb.
Timp
Trgl
Glsp
Vib.
Chimes
Cel
Piano
Ob.
Vl. I
Vl. II
Va
Vc
D.B.
Poco f
mp
div
f

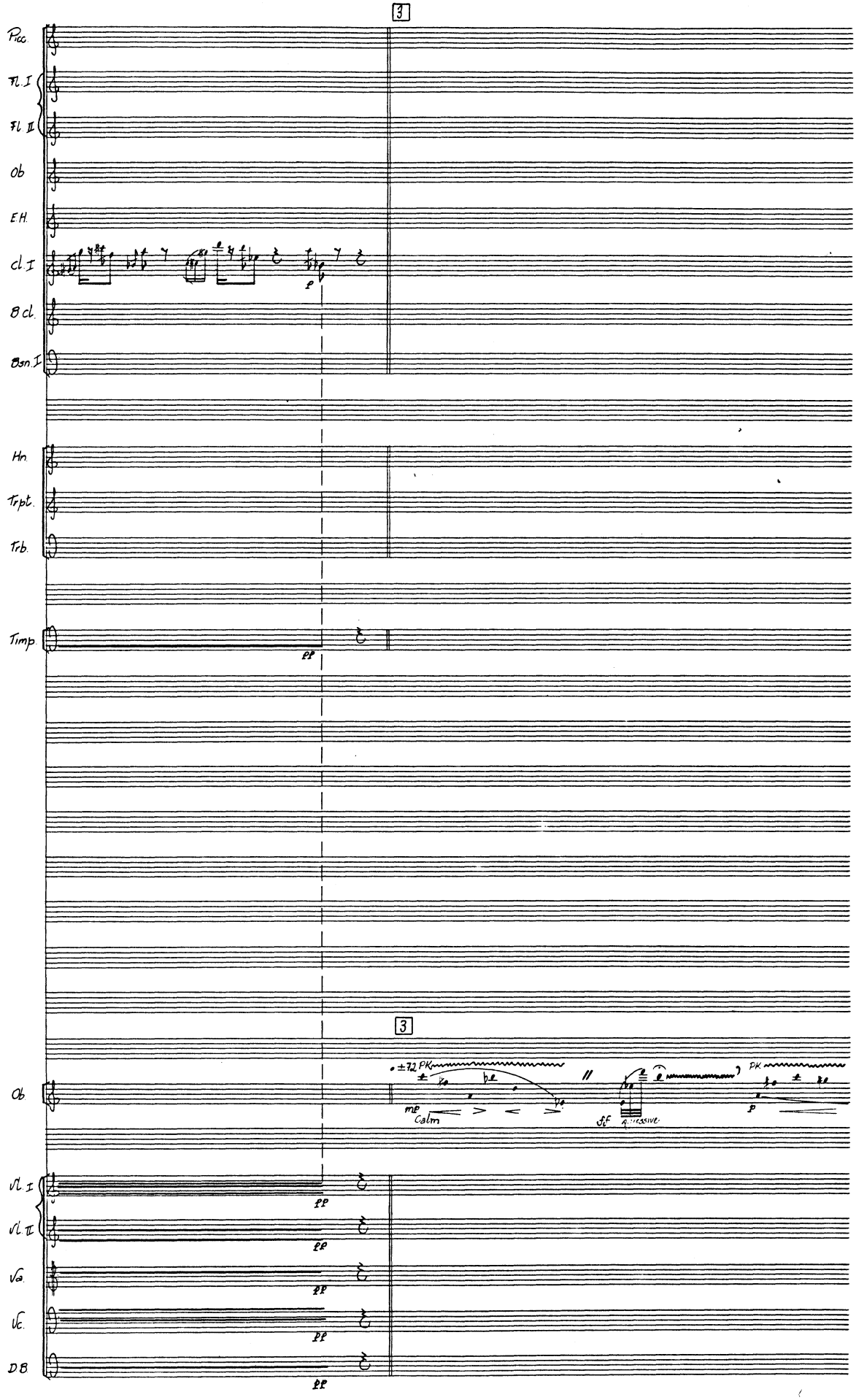

Picc.
Fl. I
Fl. II
Ob
E.H.
Cl. I
B Cl.
Bsn I
Hn.
Trpt.
Trb
Timp.
Ob
Vl. I
Vl. II
Vla.
Vc.
D.B
dim. poco a poco until the entrance of the oboe

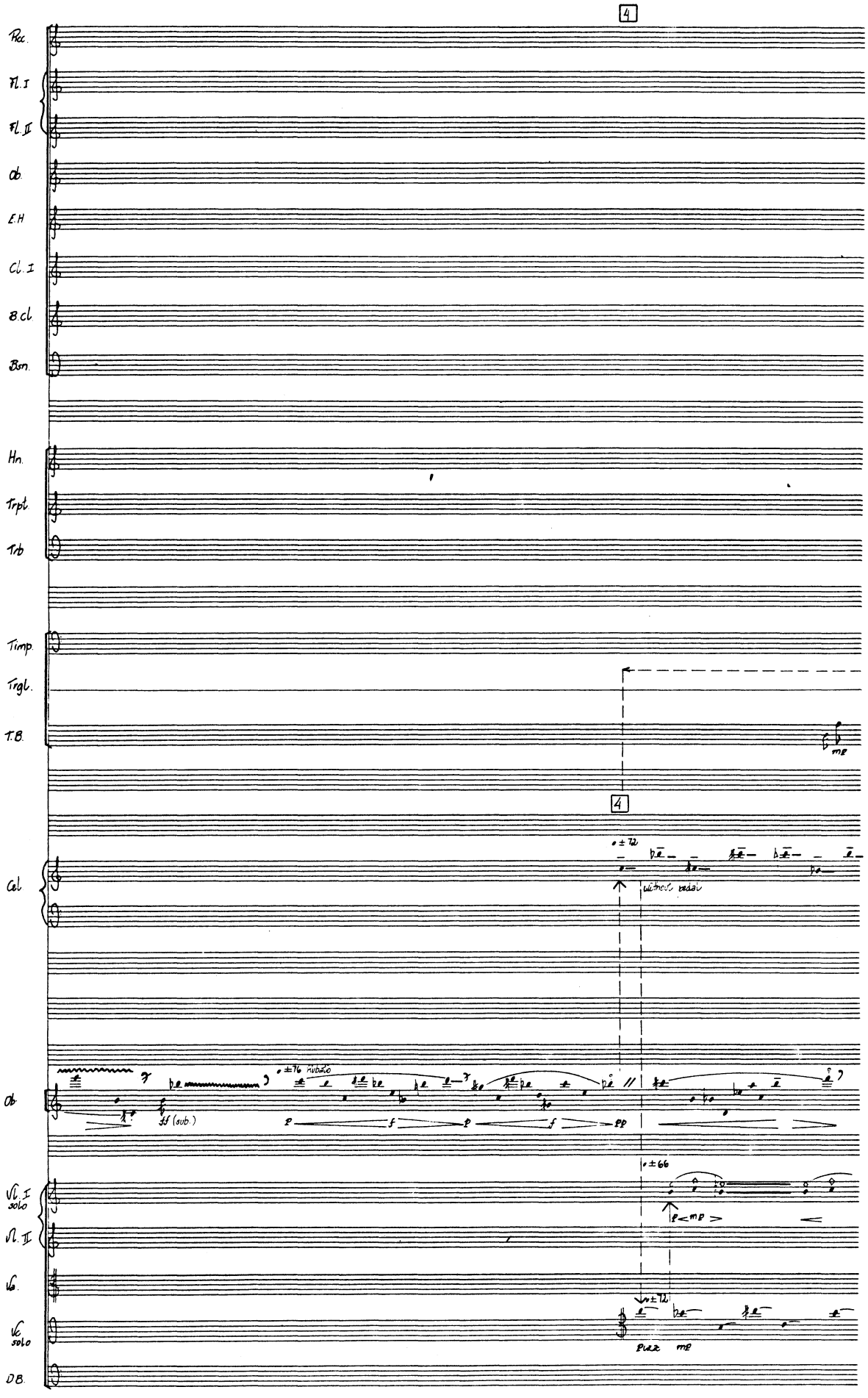

Picc.
Fl. I
Fl. II
Ob
E.H
cl. I
B.Cl.
Bsn I
Hn
Trpt
Trb.
Timb.
Ob.
Vl. I
Vl. II
Vla
Vc
DB

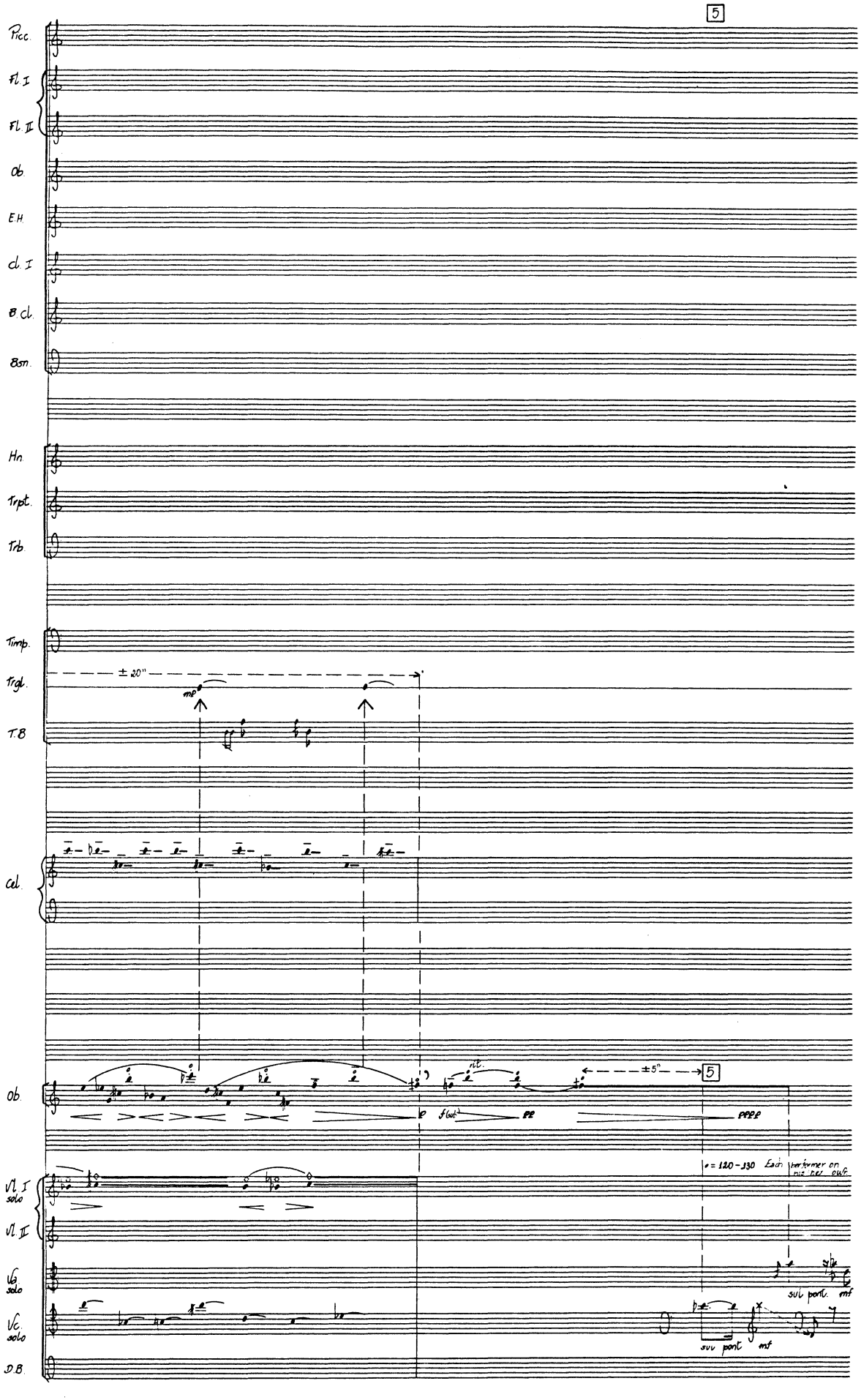

Picc
Fl. I
Fl. II
ob
E.H
cl
B cl
Bsn. I
Hn
Trpt
Trb.
Timp.
ob.
Vl. I
Vl. II
Vla.
Vc.
D.B

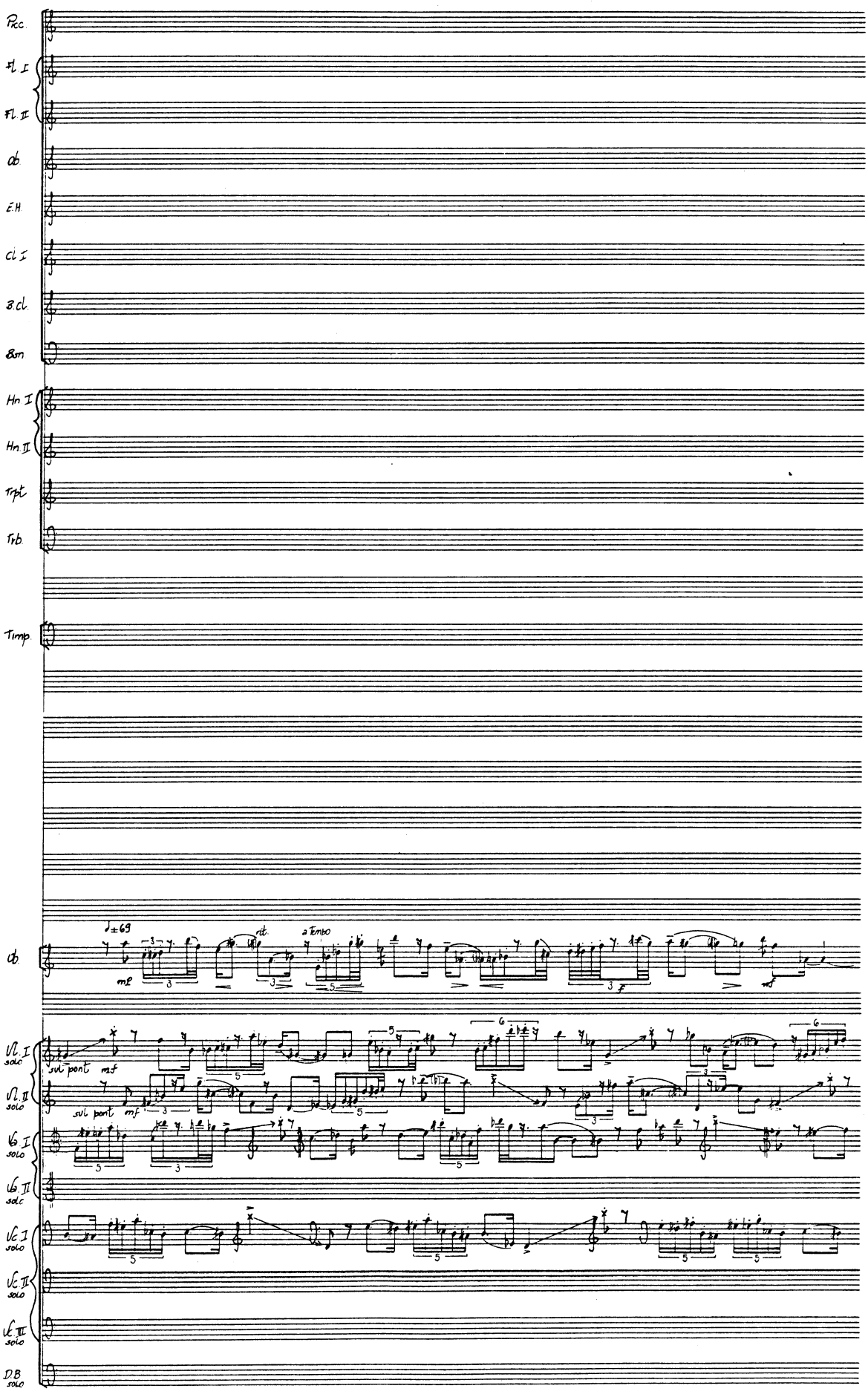

Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
B. Cl.
Bsn. I
Hn.
Trpt.
Trb.
Timp.
Cb.
Vl. I
Vl. II
Vla.
Vc.
D.B.

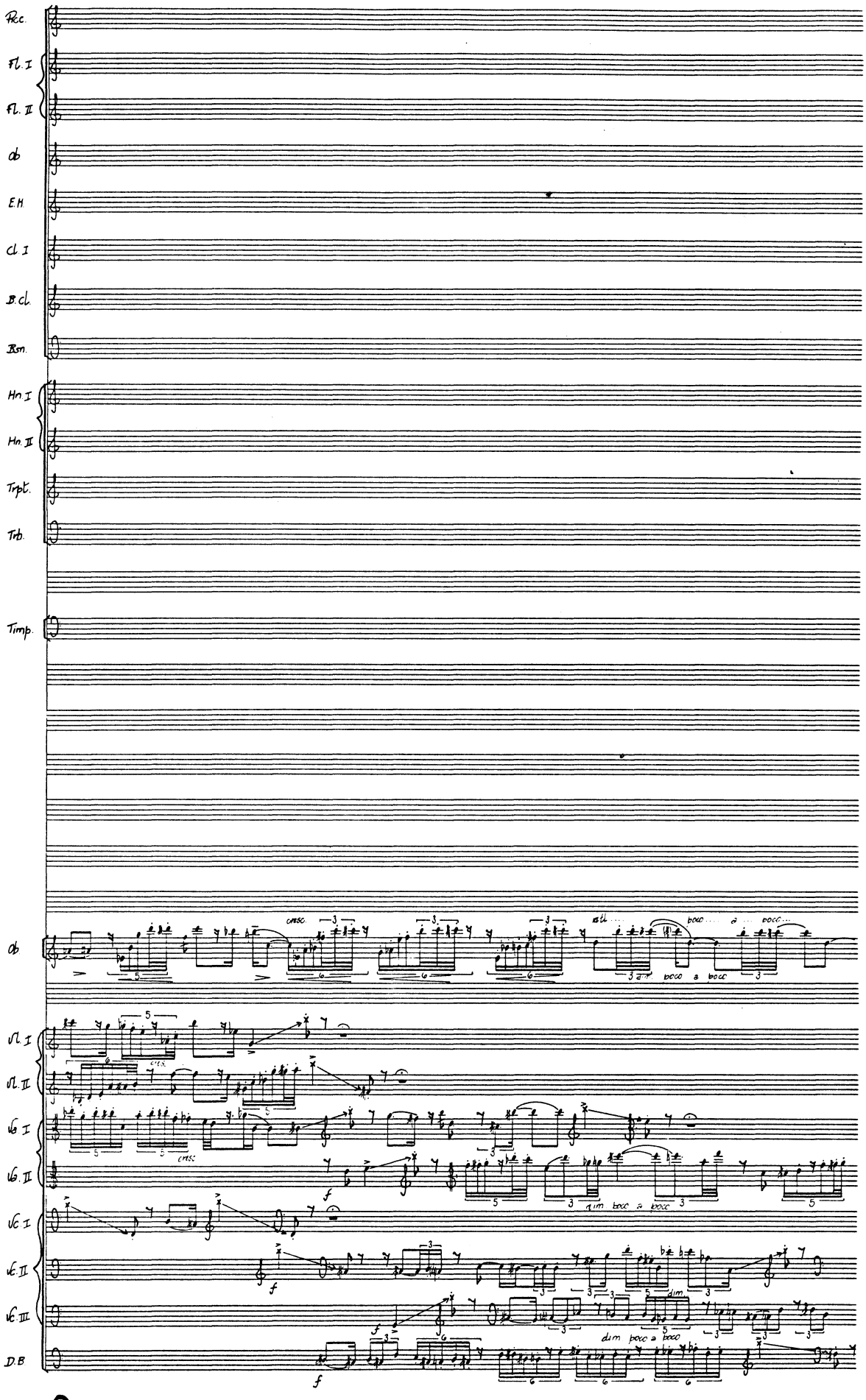

Picc.
Fl. I
Fl. II
Ob
E.H.
Cl. I
B Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
Ob.
Vl. I
Vl. II
Vla.
Vc.
D.B.

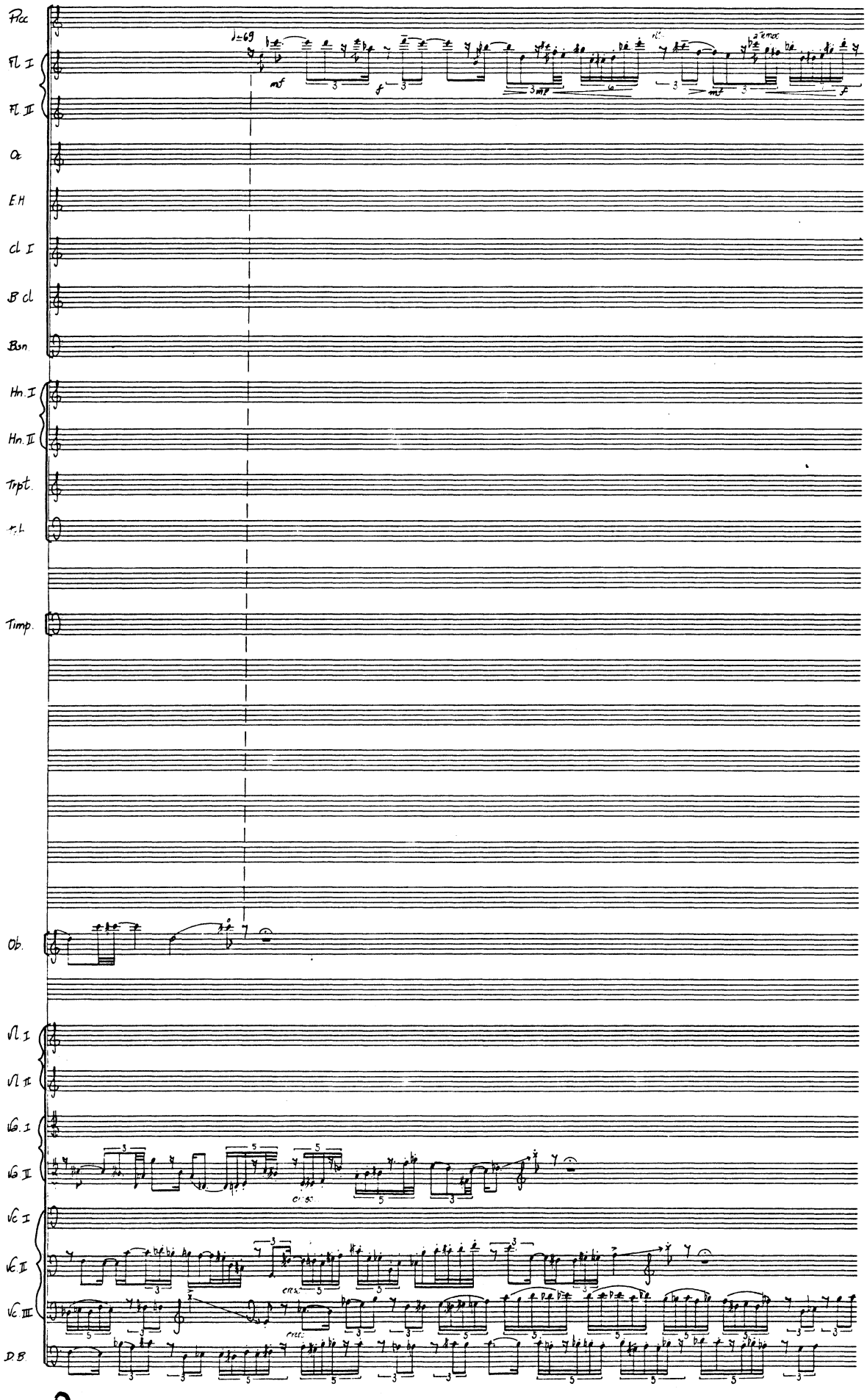

3
Picc.
Fl. I
Fl. II
Ob
E.H.
cl. I
B cl.
Bsn. I
Hn.
Trpt.
Trb.
Timp.
pp
p
3
Ob.
±72 PK
mp
Calm
ff
Aggressive
PK
p
Vl. I
Vl. II
Va.
Vc.
D.B.
pp


4
Rec.
Fl. I
Fl. II
Ob.
E.H
Cl. I
B.cl.
Bsn.
Hn.
Trpt.
Trb
Timp.
Trgl.
T.B.
mp
4
Cel.
without pedal
Ob.
ff (sub.)
Vl. I solo
Vl. II
Va.
Vc solo
DB.
mp


5
Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
B. Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
Trgl.
± 20"
mp
T.B
Cel.
Ob.
rit.
± 5"
5
f (sul)
pp
pppp
♩ = 120 - 130 Each performer on his/her own
Vl. I solo
Vl. II
Vg. solo
sul pont.
mf
Vc. solo
sul pont
mf
D.B.


Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
B.Cl.
Bsn
Hn. I
Hn. II
Trpt.
Trb.
Timp.
Ob.
♩=69
mp
rit.
a Tempo
Vl. I solo
sul pont mf
Vl. II solo
sul pont mf
Va. I solo
Va. II solo
Vc. I solo
Vc. II solo
Vc. III solo
D.B. solo


Picc.
Fl. I
Fl. II
ob
E.H.
Cl. I
B.cl.
Bsn.
Hn. I
Hn. II
Trpt.
Trb.
Timp.
ob
Vl. I
Vl. II
Vla. I
Vla. II
Vc. I
Vc. II
Vc. III
D.B
cresc.
dim
poco a poco
Alphaus Music
Hollywood Calif.



Alpheus Music
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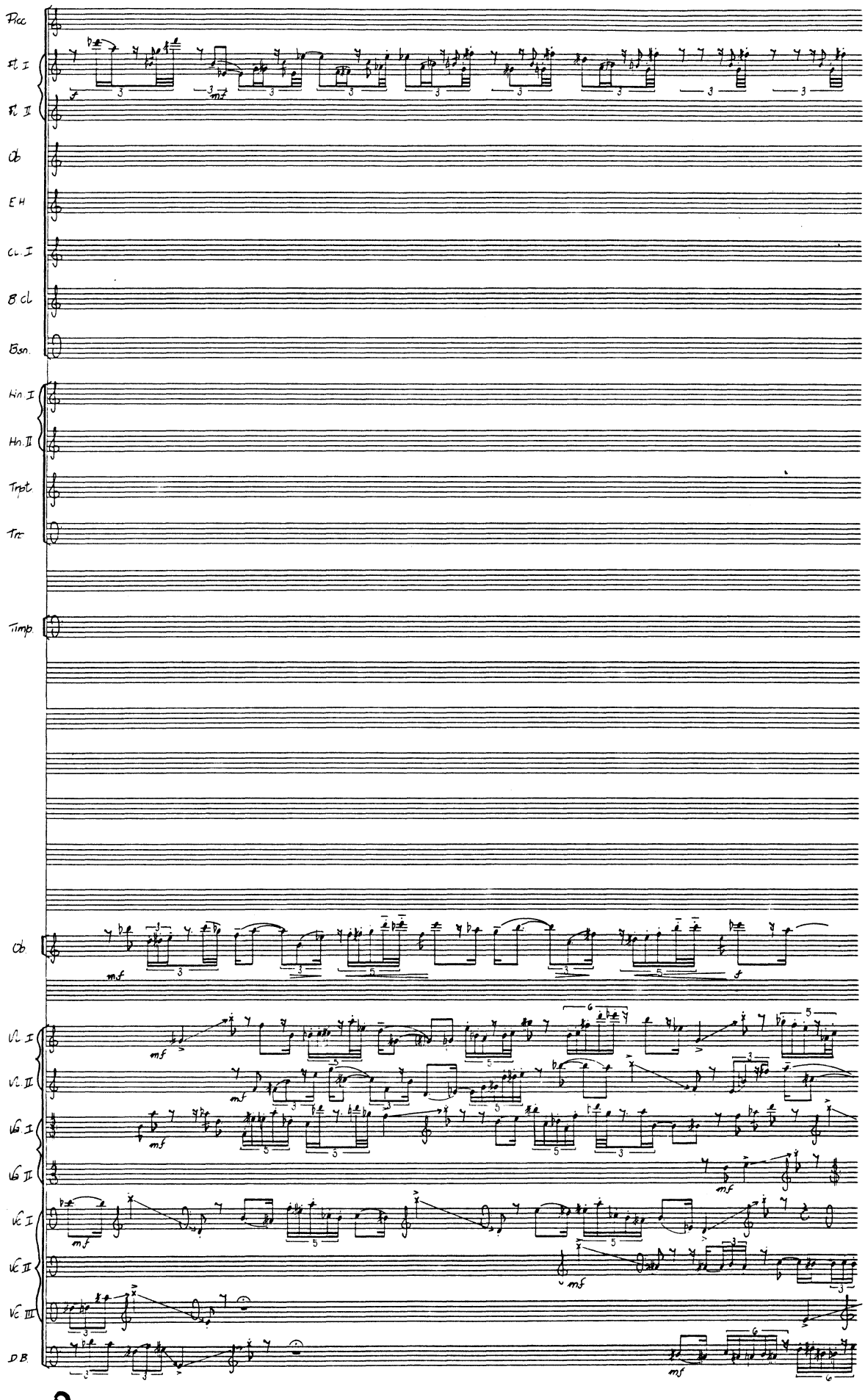
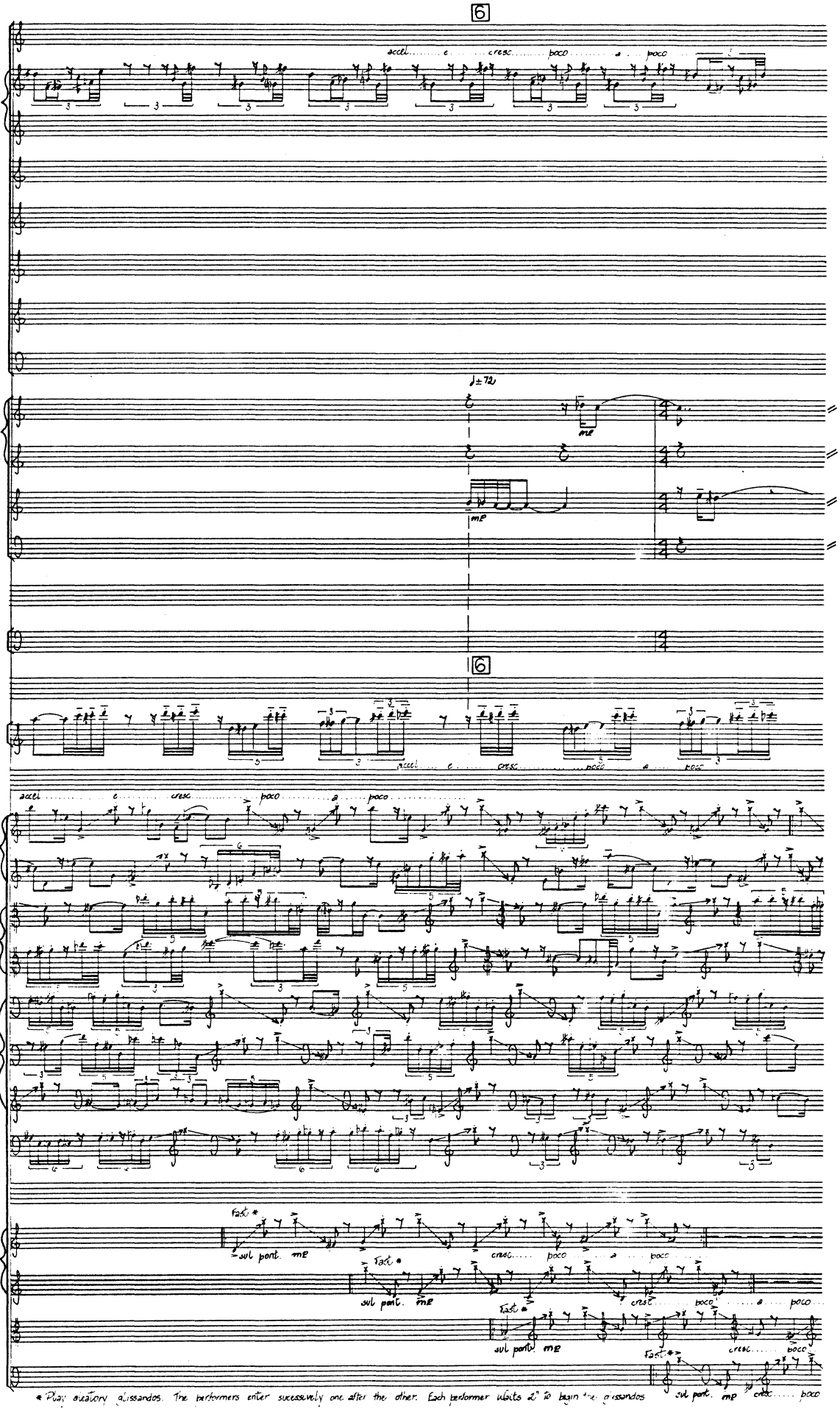
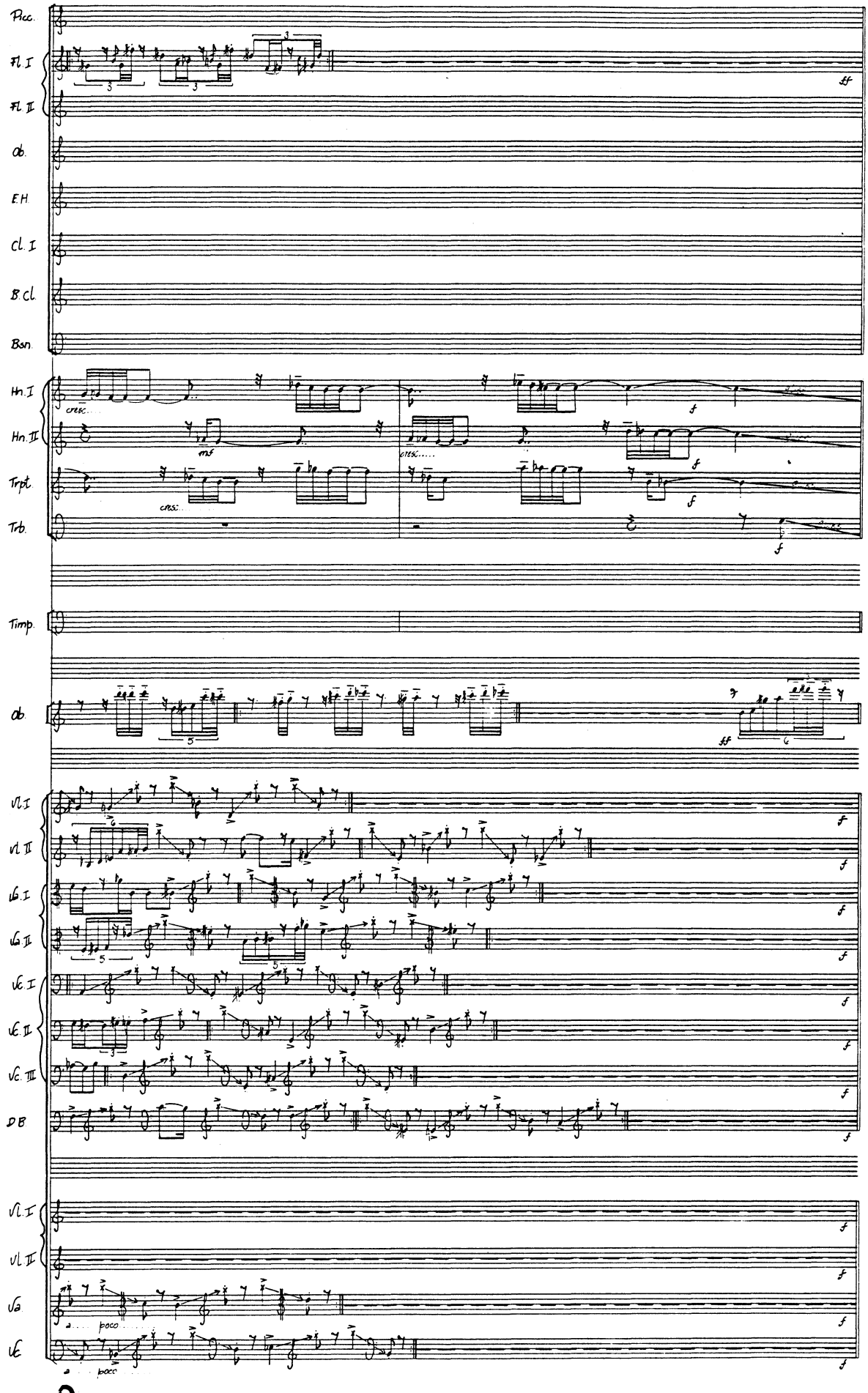
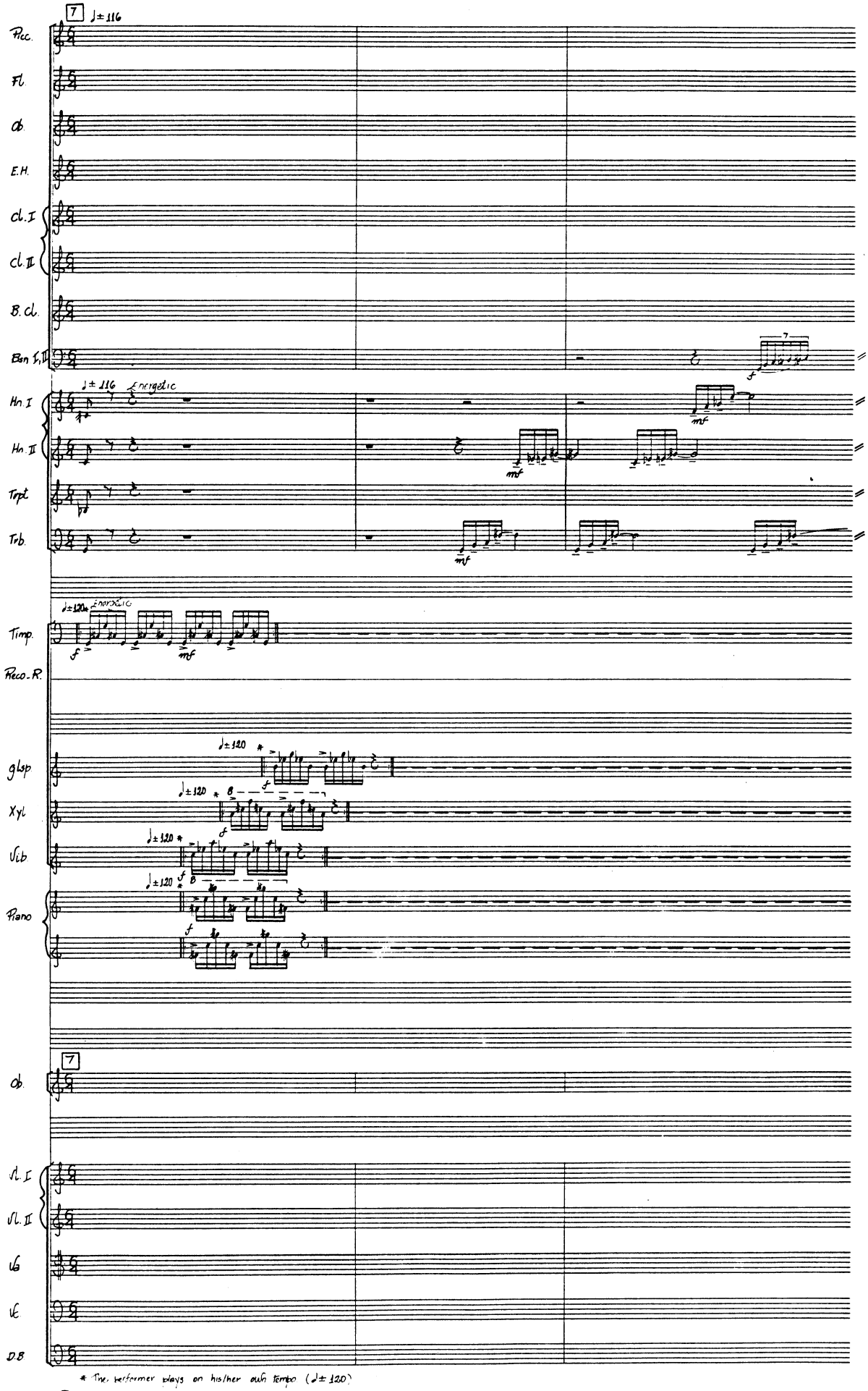


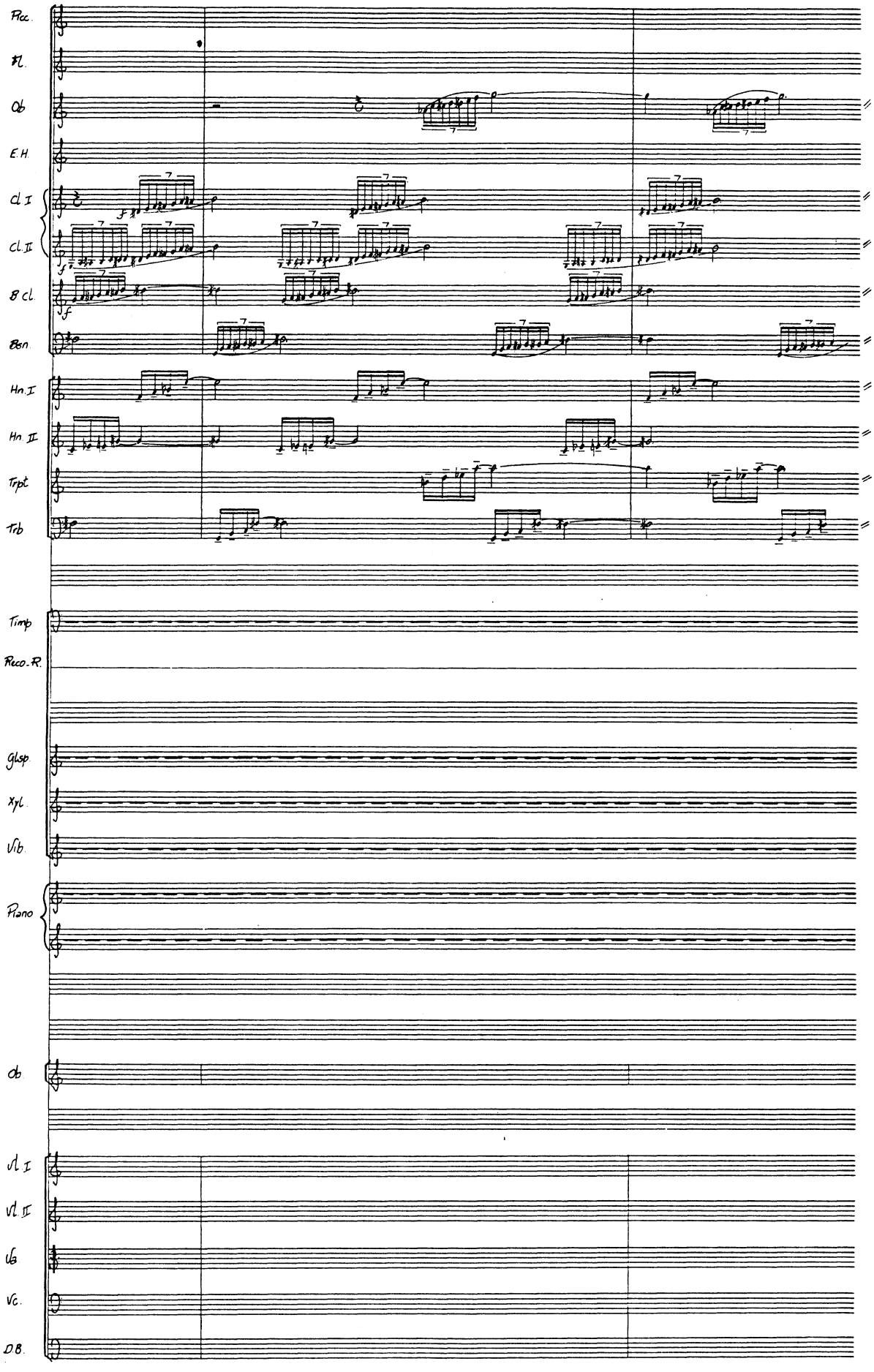
Alphaea Music

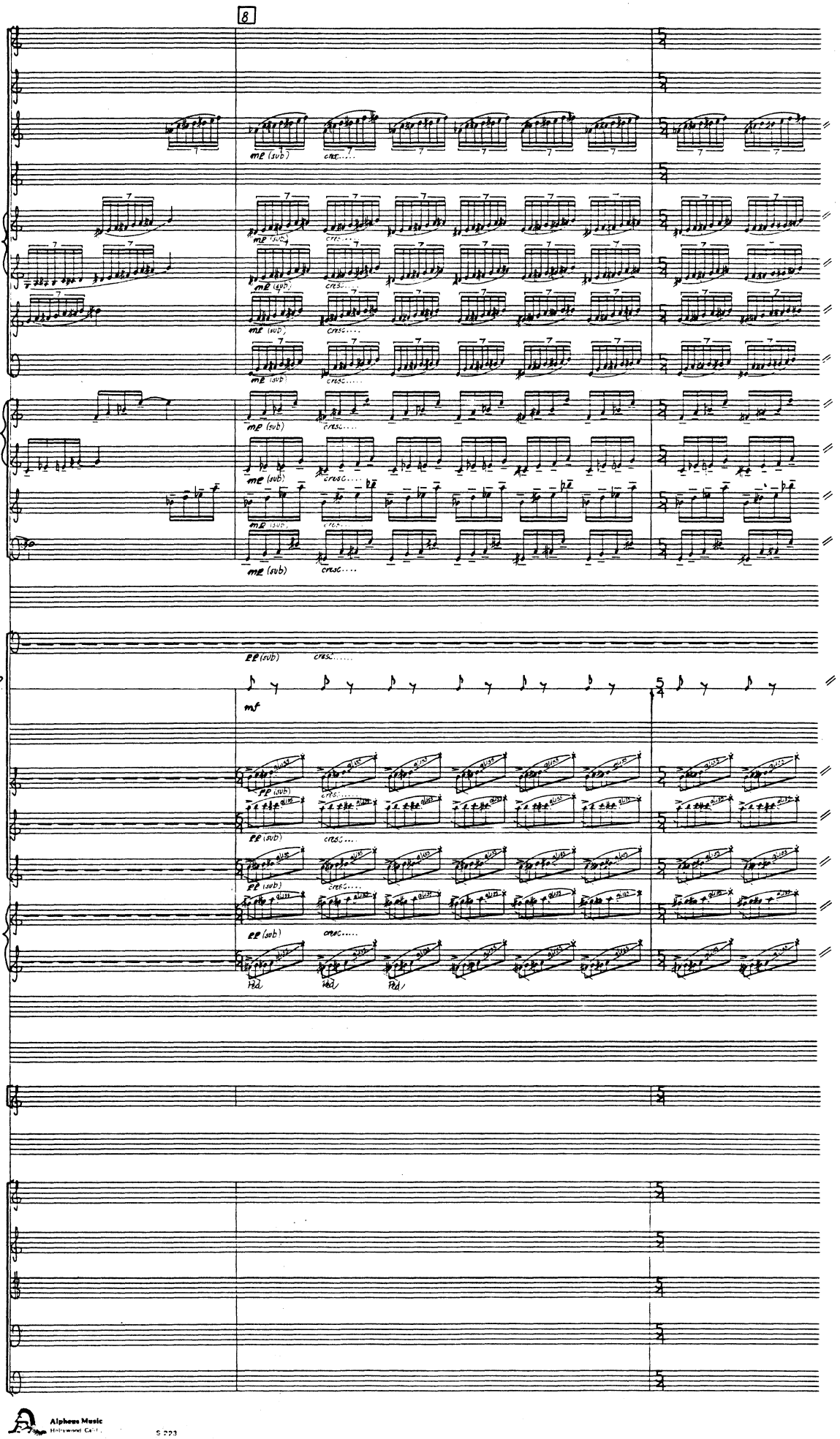


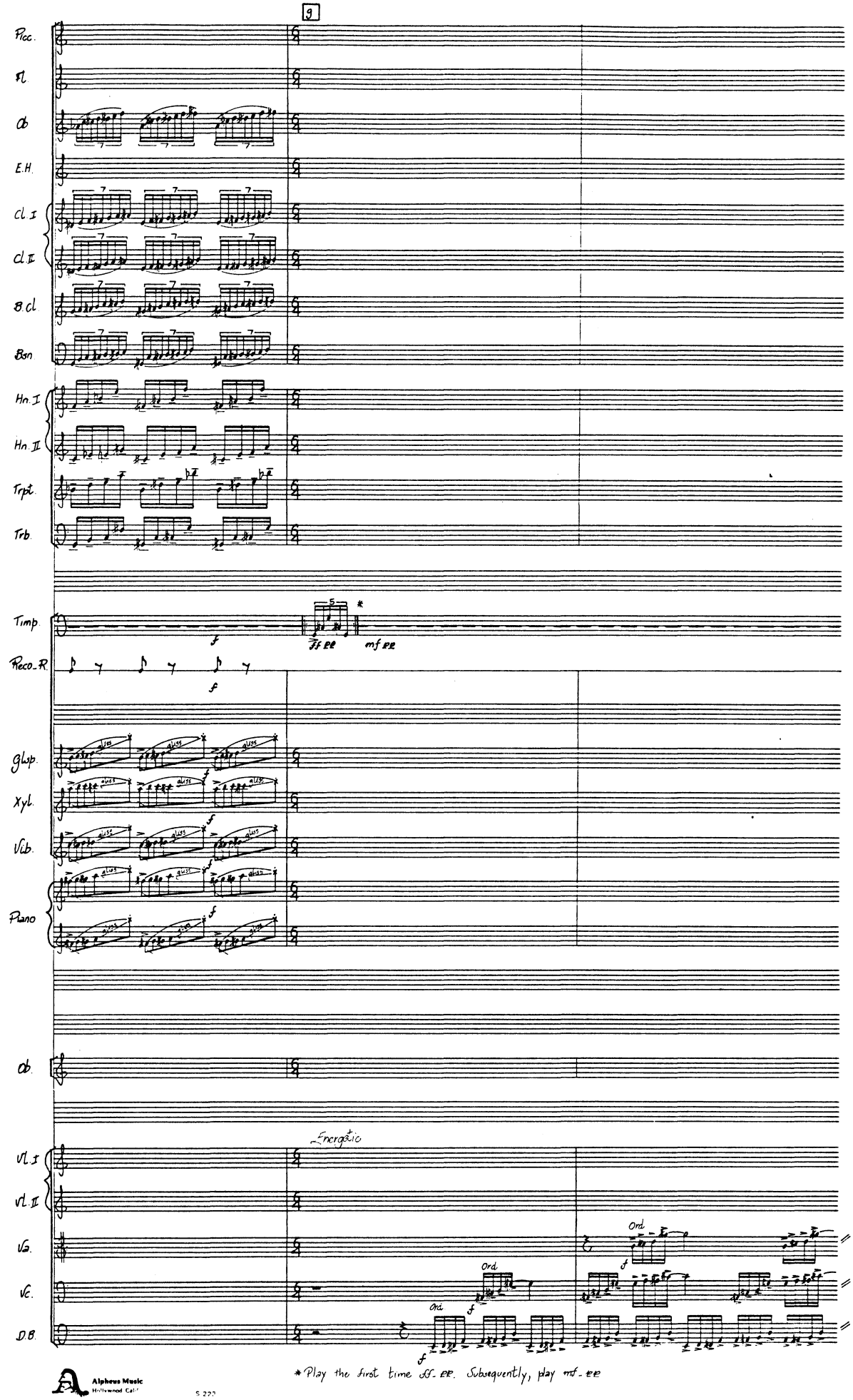
* Play aleatory glissandos. The performers enter sucessively one after the other. Each performer waits 2" to begin the glissandos

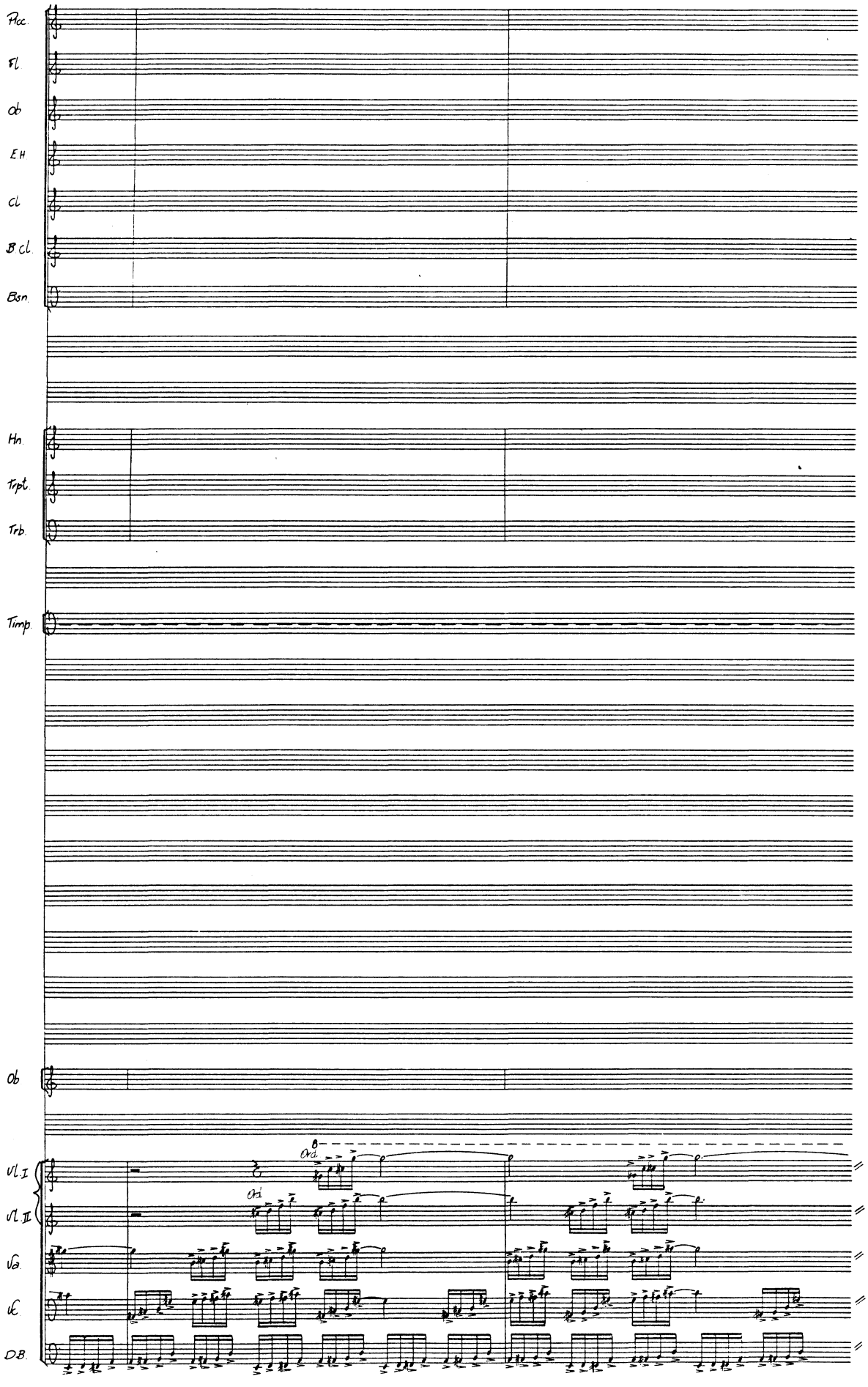

Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
B.Cl.
Bsn.
Hn. I
Hn. II
Trpt.
Trb.
Timp.
Ob.
Vl. I
Vl. II
Va. I
Va. II
Vc. I
Vc. II
Vc. III
DB
Vl. I
Vl. II
Va.
Vc.
cresc.
mf
f
ff
poco

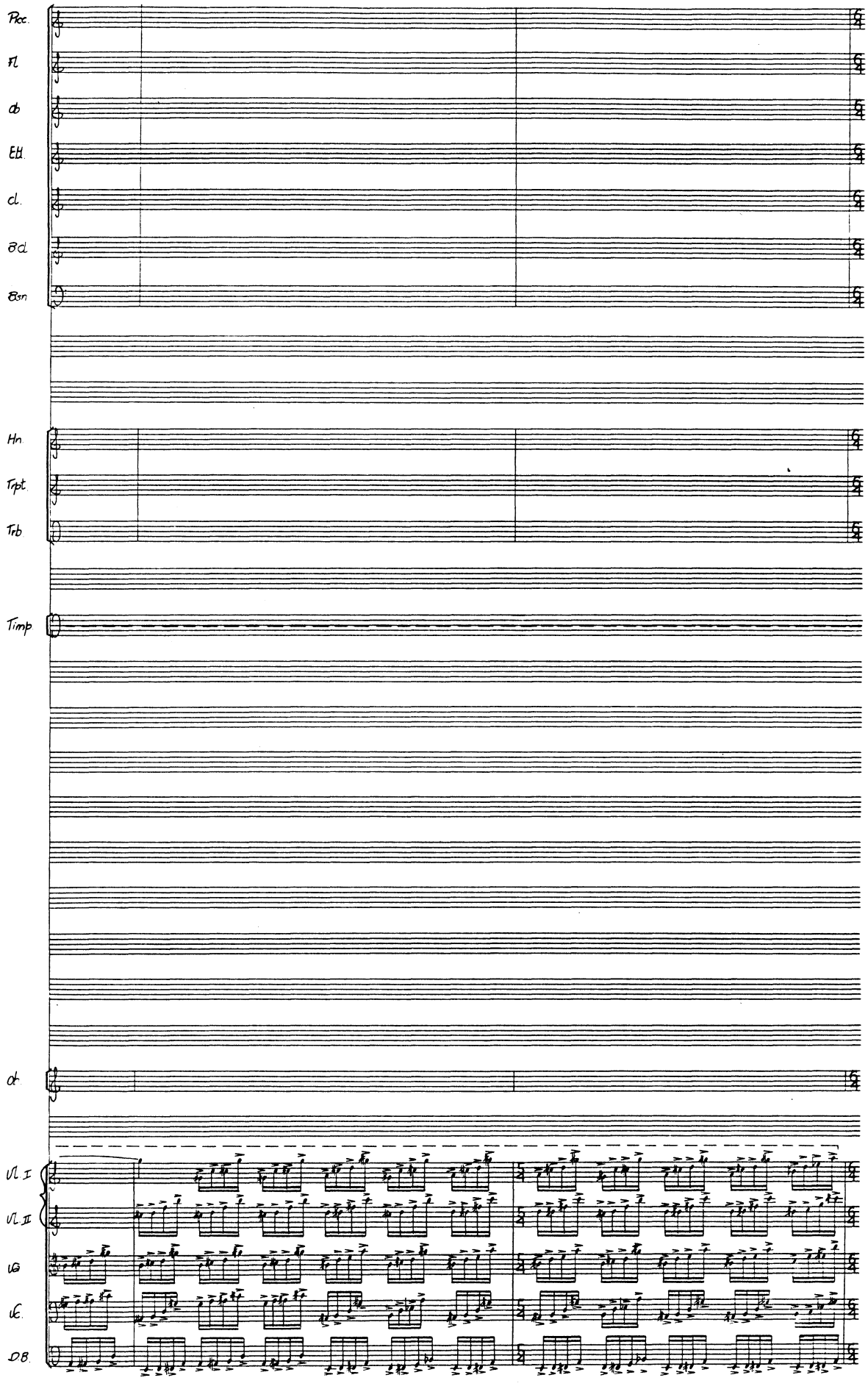

7
♩= 116
Picc.
Fl.
Ob.
E.H.
Cl. I
Cl. II
B. Cl.
Bsn. I, II
♩= 116 Energetic
Hn. I
Hn. II
Trpt.
Trb.
♩= 120a Energetic
Timp.
Reco-R.
♩= 120
glsp
Xyl.
Vib.
Piano
7
Ob.
Vl. I
Vl. II
Vla
Vc
D.B
* The performer plays on his/her own tempo (♩= 120)

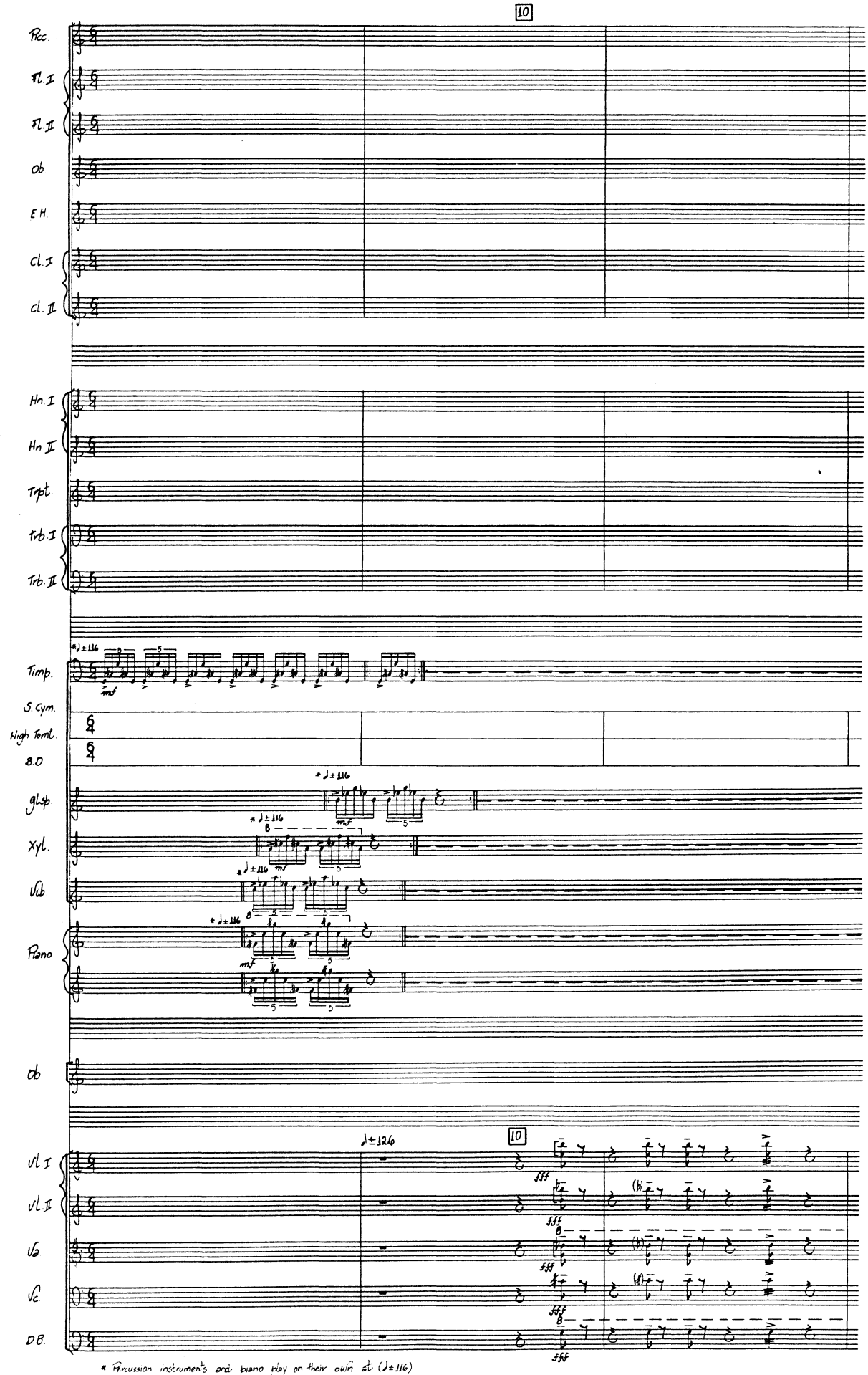

Picc.
Fl.
Ob
E.H.
Cl. I
Cl. II
B cl.
Bsn.
Hn. I
Hn. II
Trpt.
Trb
Timp
Reco. R.
Glsp.
Xyl.
Vib.
Piano
Ob
Vl. I
Vl. II
Vla.
Vc.
D.B.

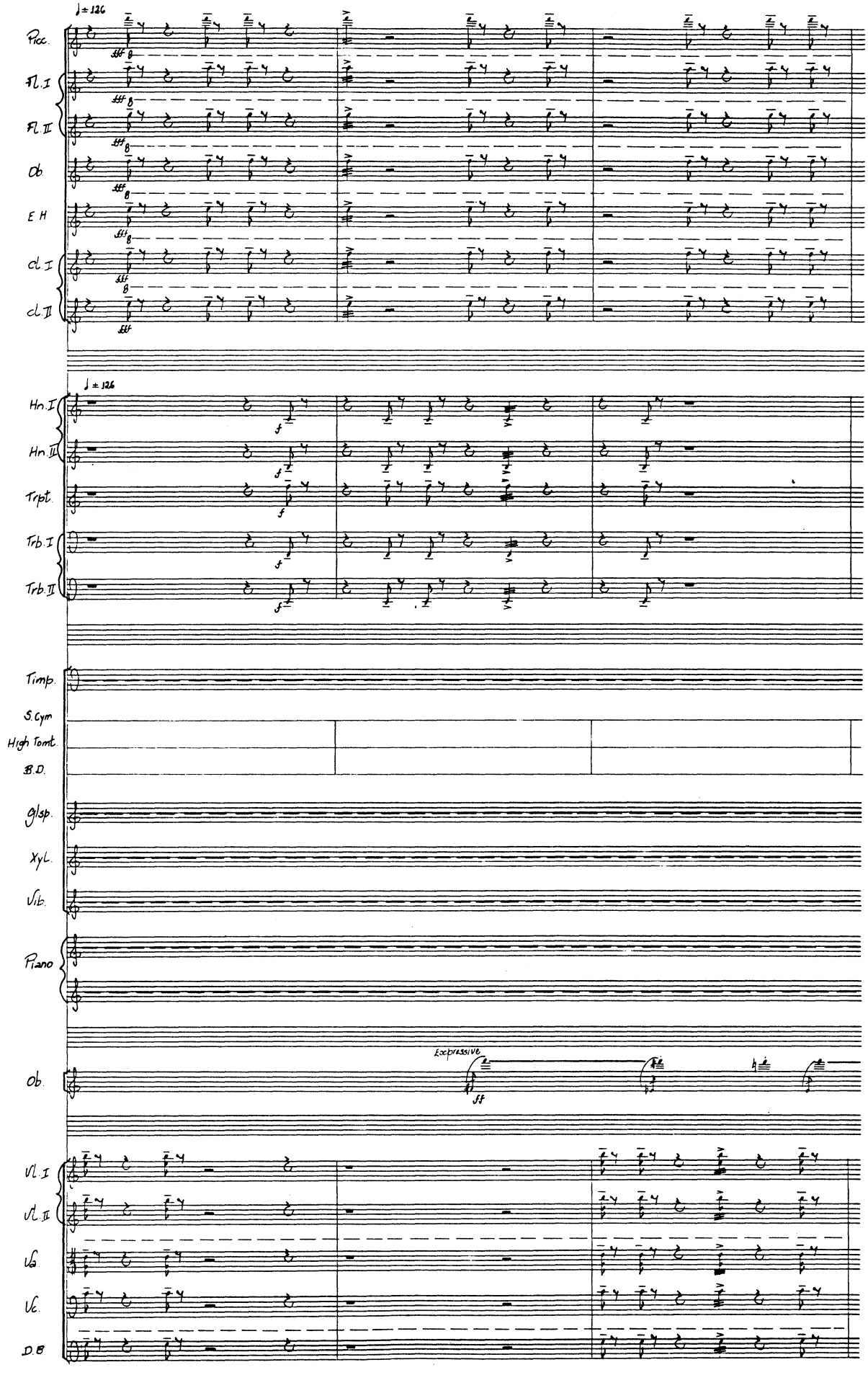

8
Picc.
Fl.
Ob.
E.H.
Cl. I
Cl. II
B. Cl.
Bsn.
Hn. I
Hn. II
Trpt.
Trb.
Timp.
Perc. R.
Glsp.
Xyl.
Vib.
Piano
Ob.
Vl. I
Vl. II
Vla.
Vc.
D.B.
mp (sub)
cresc.
pp (sub)
mf
Ped.

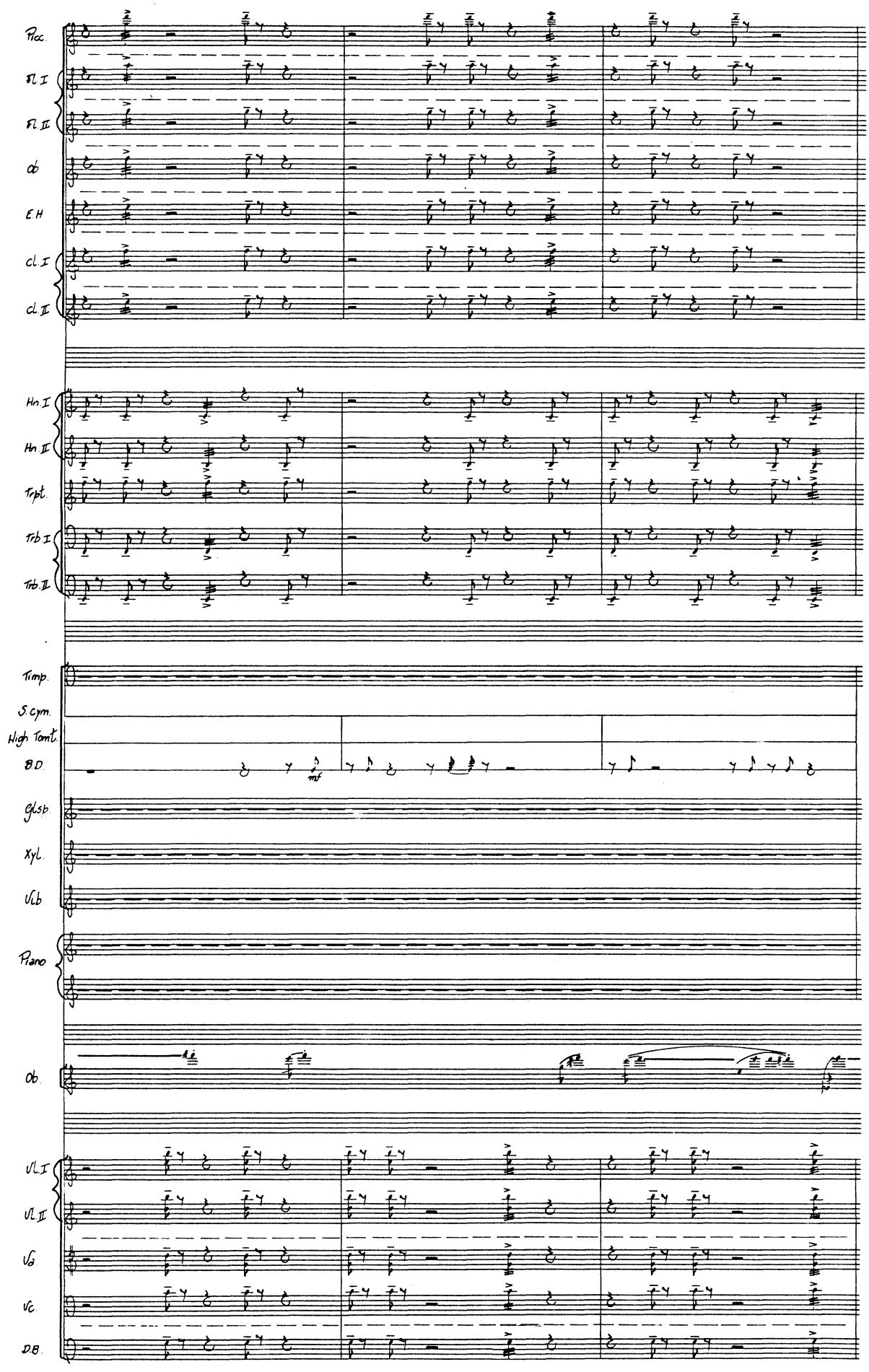

9
Picc.
Fl.
Ob
E.H.
Cl. I
Cl. II
B.Cl.
Bsn
Hn. I
Hn. II
Trpt.
Trb.
Timp.
5
ff ee
mf ee
Reco-R.
Glsp.
Xyl.
Vib.
Piano
Ob.
Energetic
Vl. I
Vl. II
Vla.
Vc.
D.B.
Ord.
* Play the first time ff ee. Subsequently, play mf ee

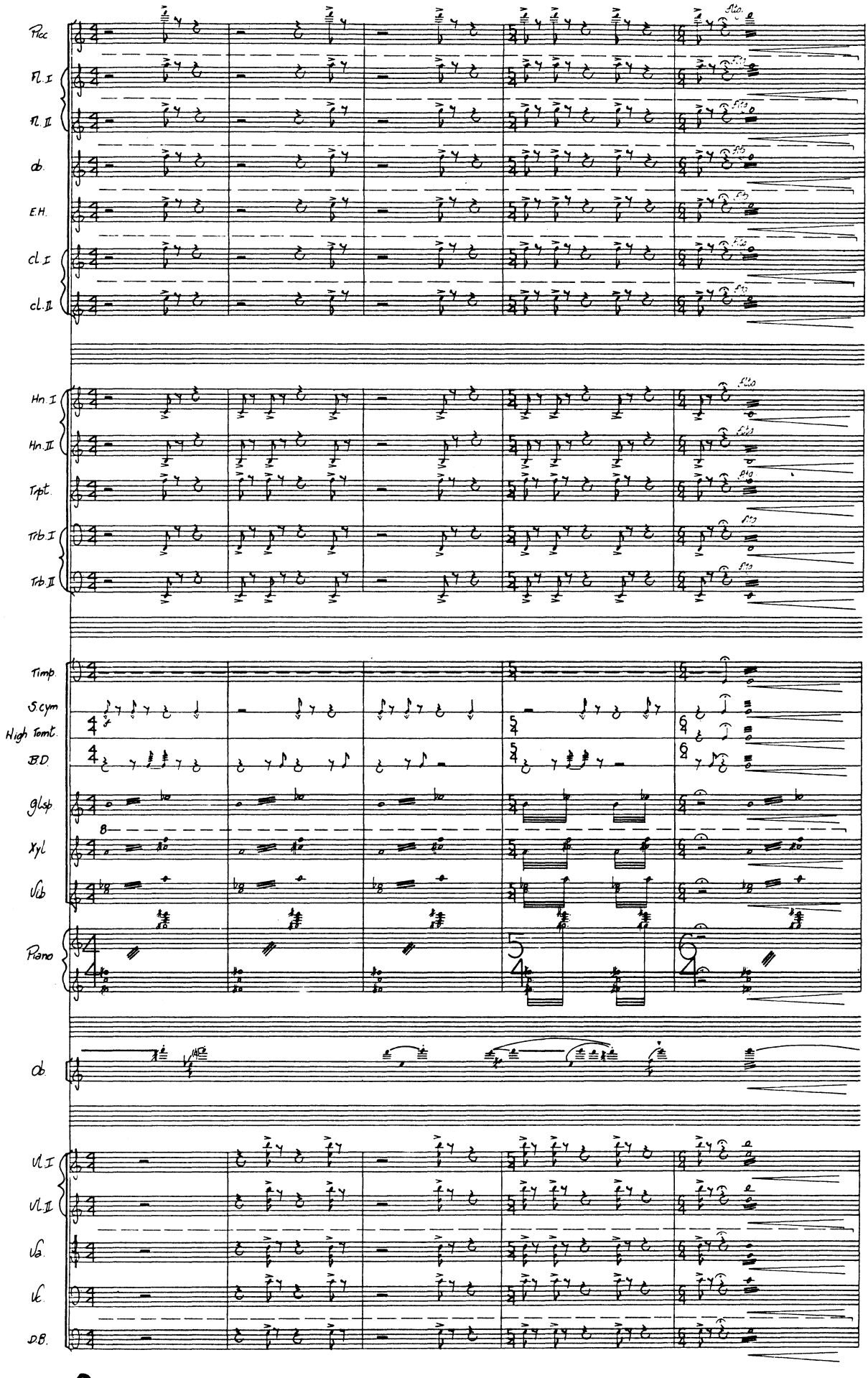

Picc.
Fl.
Ob.
E.H.
Cl.
B.Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
Ob.
Vl.I
Vl.II
Vla.
Vc.
D.B.
Ord.
Ori.

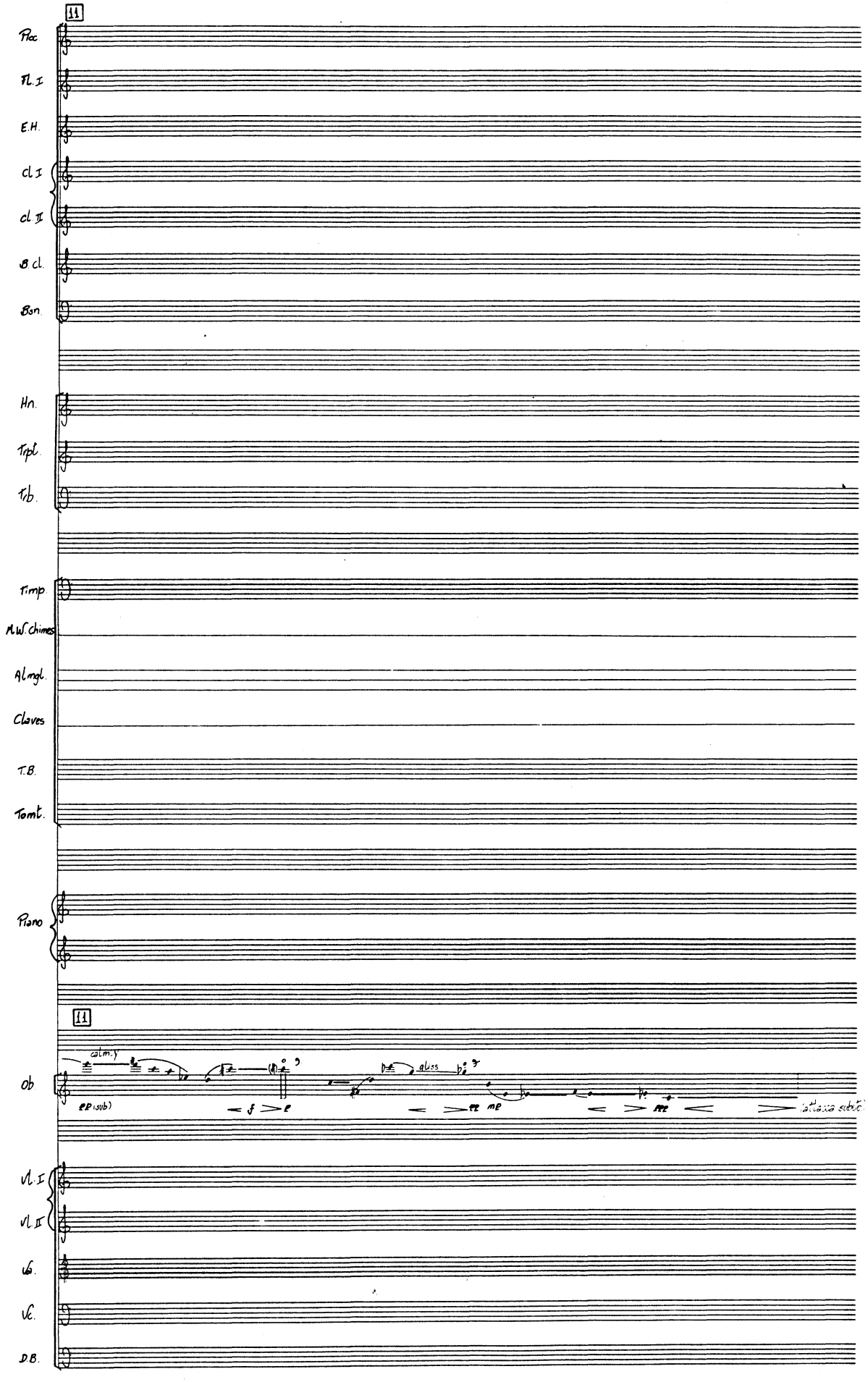

Picc.
Fl.
Ob.
E♭ Cl.
Cl.
B♭ Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
Pf.
Vl. I
Vl. II
Vla.
Vc.
Db.

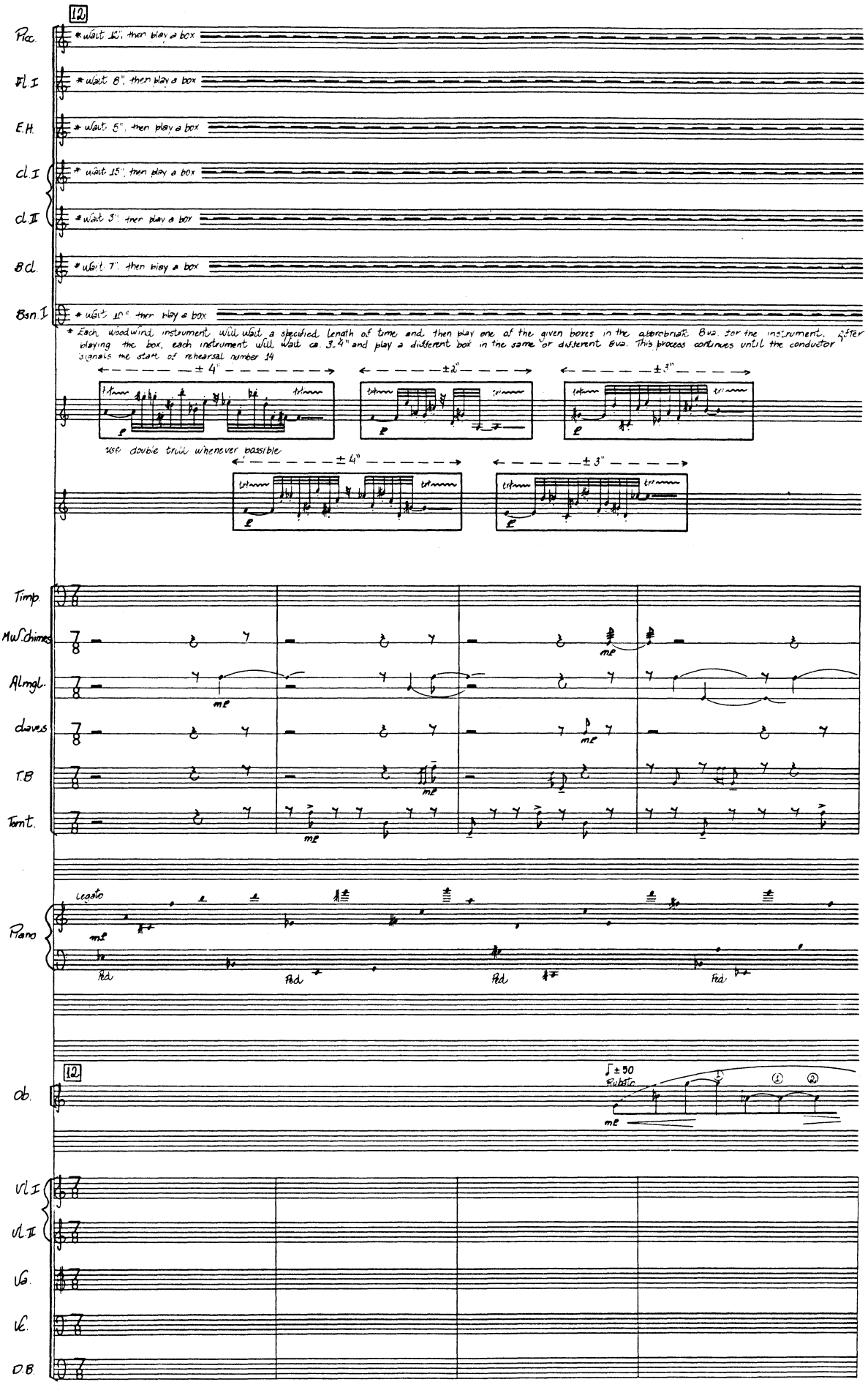

10
Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
Cl. II
Hn. I
Hn. II
Trpt.
Trb. I
Trb. II
Timp.
S. Cym.
High Tomt.
B.D.
Glsp.
Xyl.
Vib.
Piano
Ob.
♩=126
10
Vl. I
Vl. II
Va
Vc.
D.B.
* Percussion instruments and piano play on their own at (♩=116)

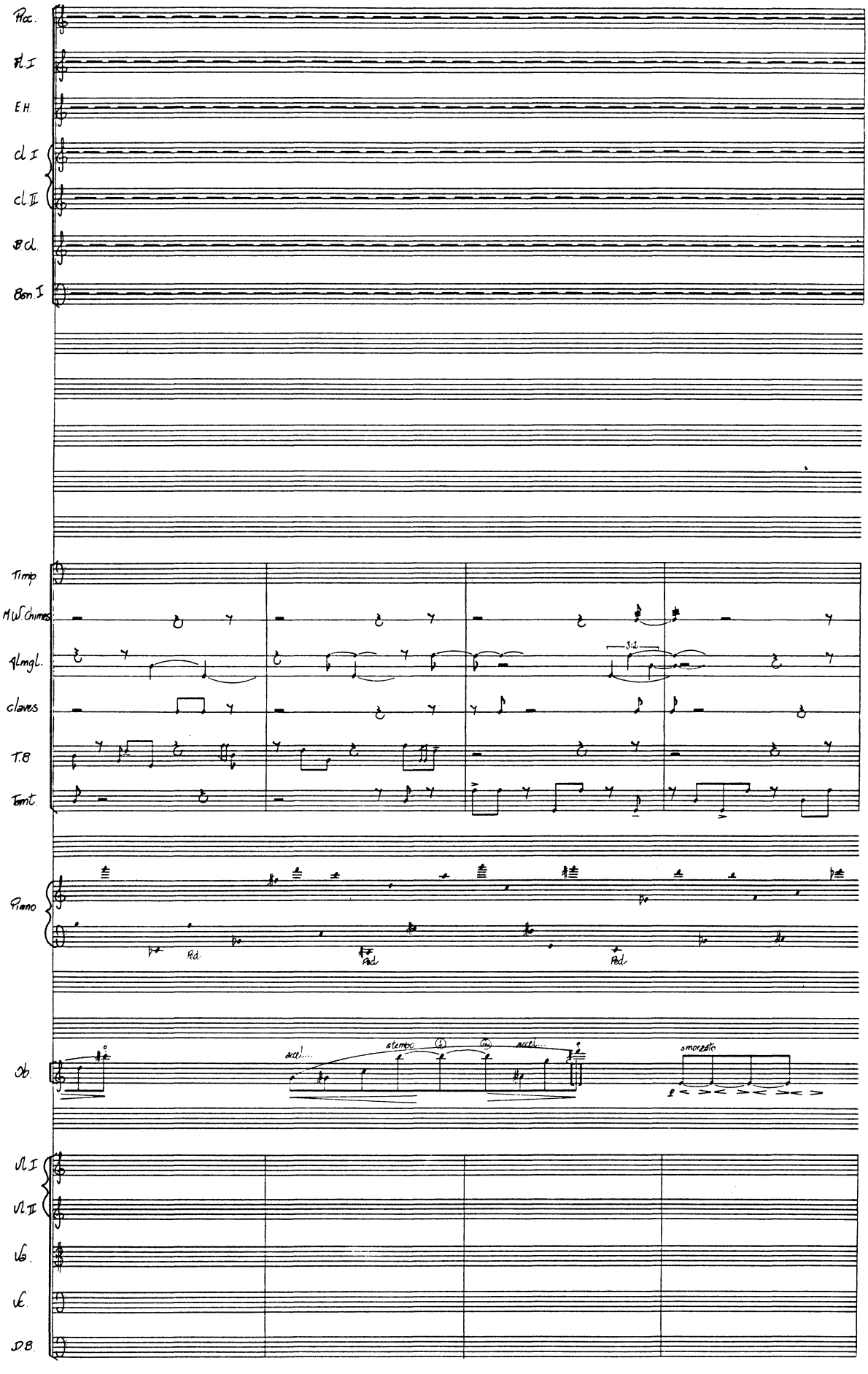

♩= 126
Picc.
Fl. I
Fl. II
Ob
E H
Cl. I
Cl. II
♩= 126
Hn. I
Hn. II
Trpt.
Trb. I
Trb. II
Timp.
S. Cym
High Tomt.
B.D.
Glsp.
Xyl.
Vib.
Piano
Ob.
Expressive
Vl. I
Vl. II
Vla
Vc.
D.B

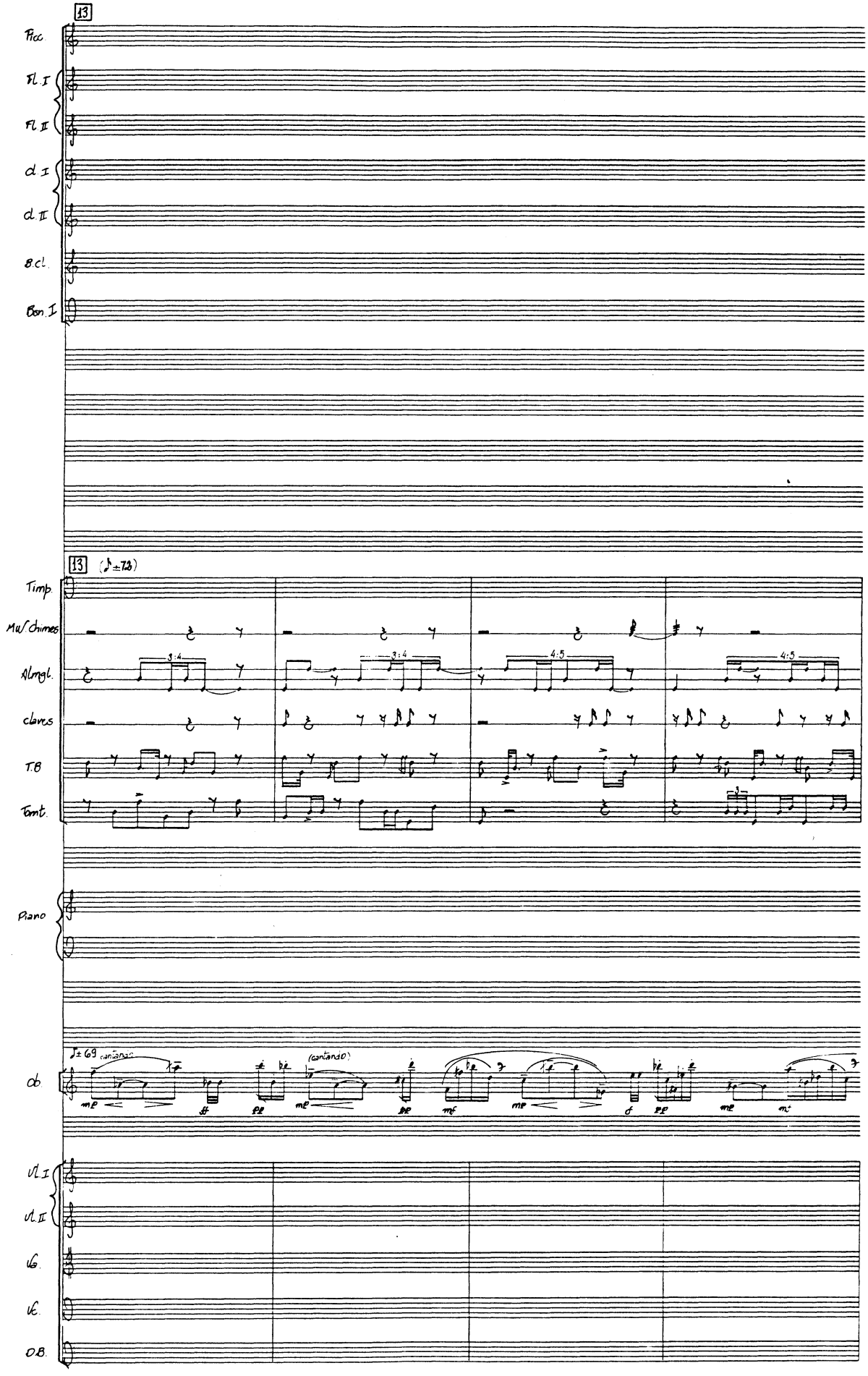

Picc.
Fl. I
Fl. II
ob
E.H
cl. I
cl. II
Hn. I
Hn. II
Trpt.
Trb I
Trb. II
Timp.
S. cym.
High Tom t.
B.D.
mf
Glsp.
Xyl.
Vib.
Piano
ob.
Vl. I
Vl. II
Vla
Vc
D.B.

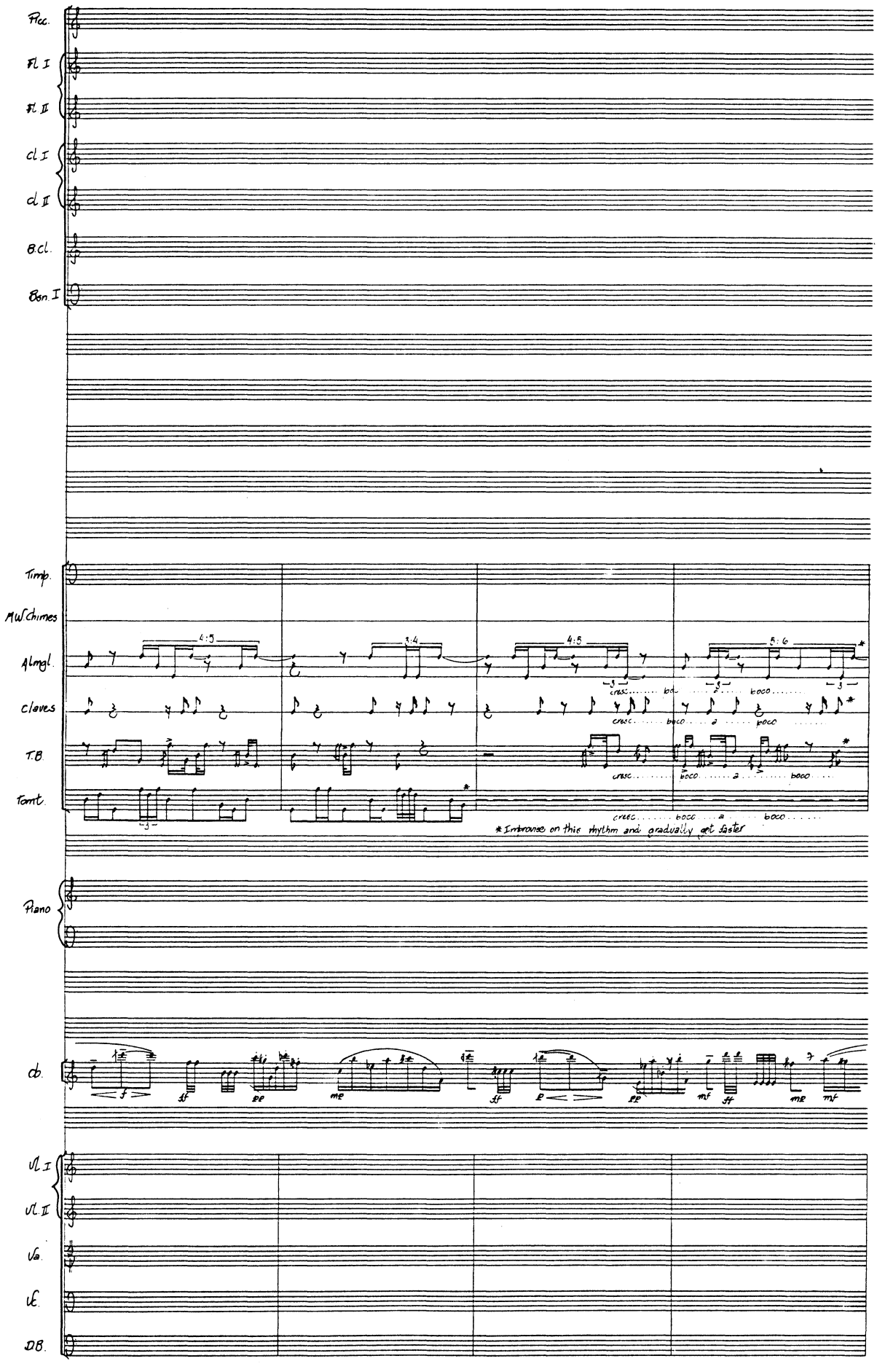

Picc
Fl. I
Fl. II
ob.
E.H.
cl. I
cl. II
Hn. I
Hn. II
Trpt.
Trb I
Trb II
Timp.
Scym
High Tomt.
BD.
glsp.
Xyl.
Vib.
Piano
Ob.
Vl. I
Vl. II
Va.
Vc.
DB.

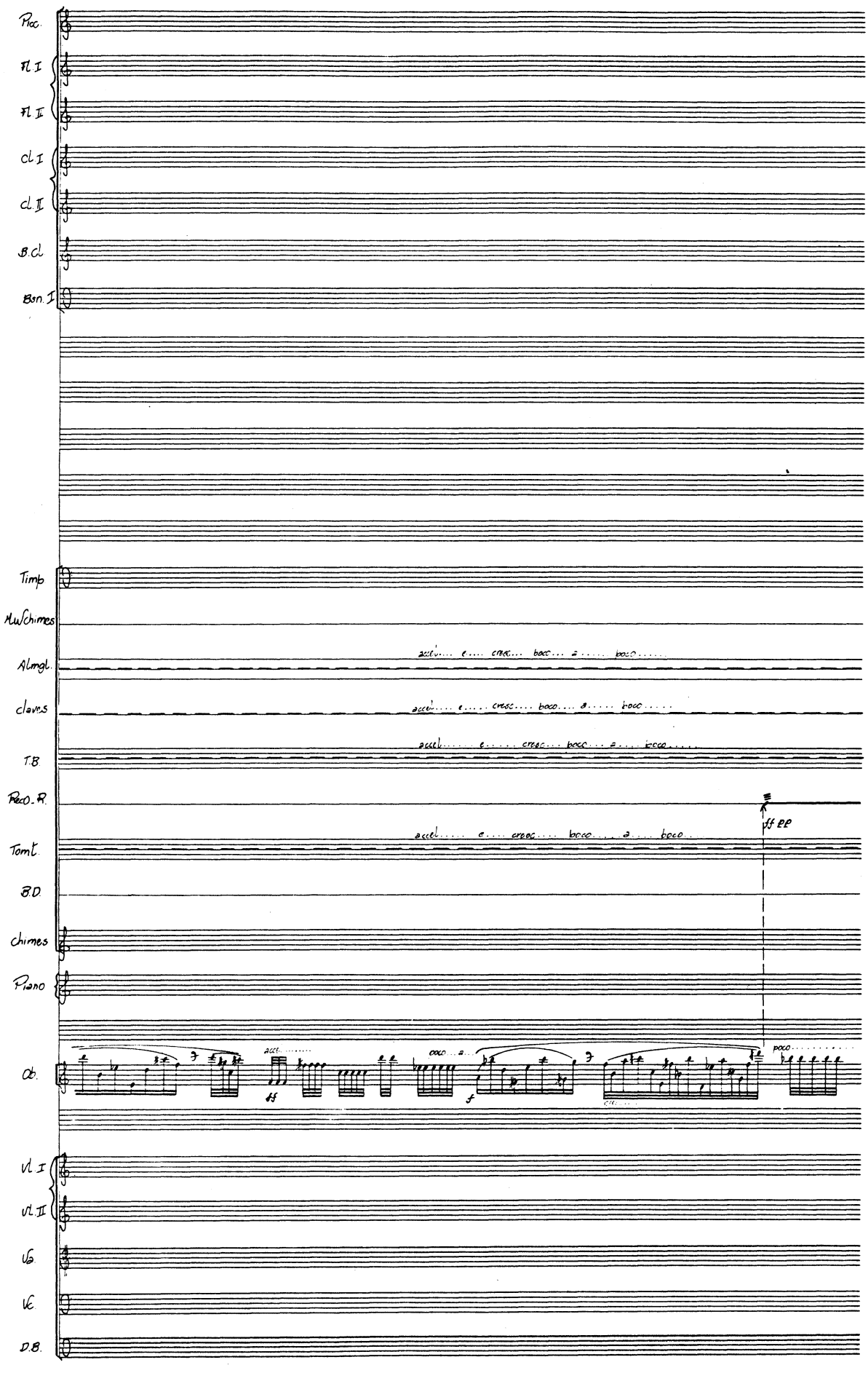

11
Picc.
Fl. I
E.H.
Cl. I
Cl. II
B. Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
M.W. Chimes
Almgl.
Claves
T.B.
Tomt.
Piano
11
calm. y
aliss
Ob
pp (sub)
f
p
pp
mp
ppp
(attacca subito)
Vl. I
Vl. II
Va.
Vc.
D.B.

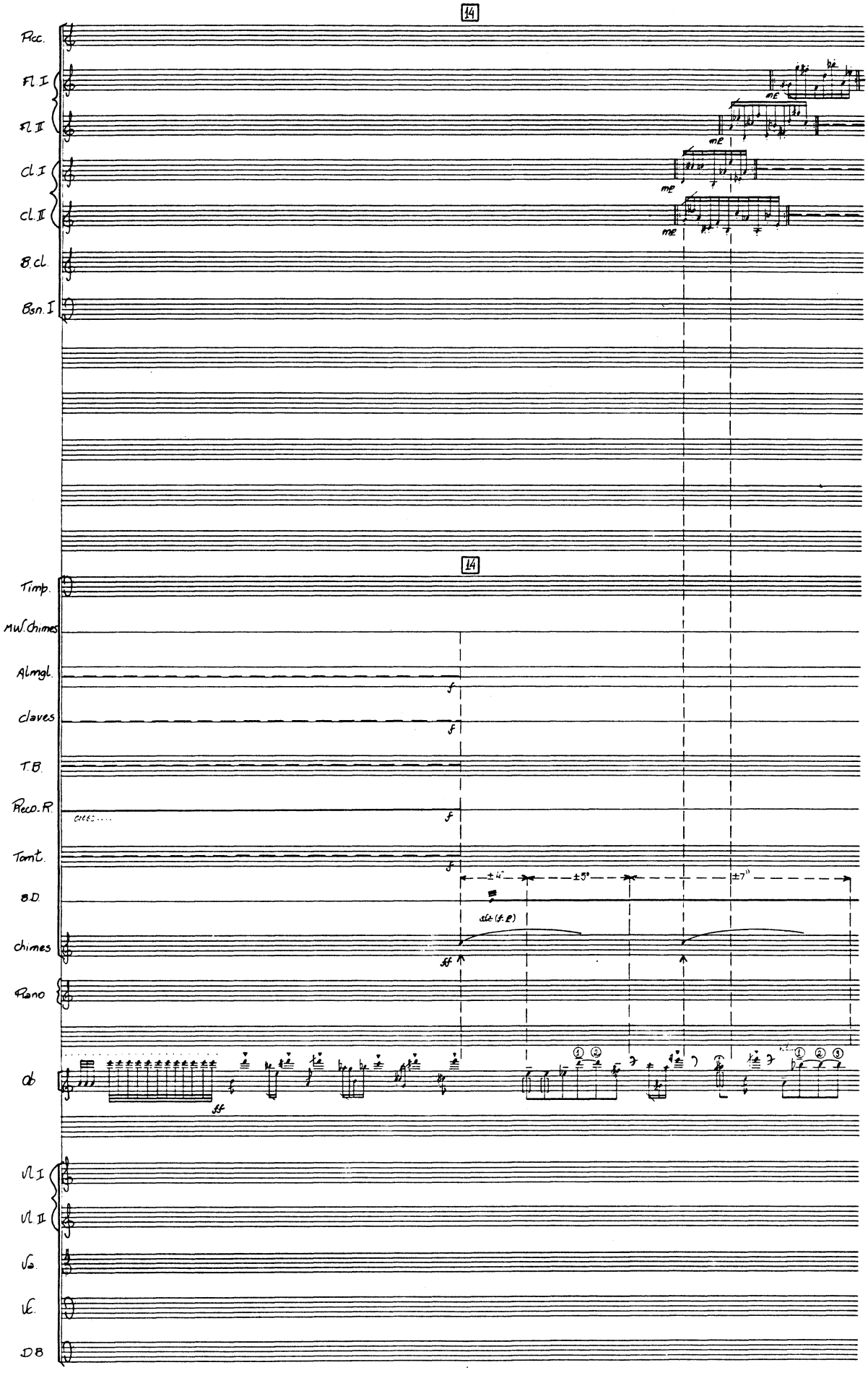

12
Picc.
* wait 12", then play a box
Fl. I
* wait 8", then play a box
E.H.
* wait 5", then play a box
cl. I
* wait 15", then play a box
cl. II
* wait 3", then play a box
B cl.
* wait 7", then play a box
Bsn I
* wait 10", then play a box
* Each woodwind instrument will wait a specified length of time and then play one of the given boxes in the abbreviation 8va for the instrument. After playing the box, each instrument will wait ca. 3-4" and play a different box in the same or different 8va. This process continues until the conductor signals the start of rehearsal number 14
± 4"
±2"
± 3"
use double trill whenever possible
± 4"
± 3"
Timp.
Mar. Chimes
Almgl.
claves
T.B
Tamt.
Piano
legato
ped.
ped.
ped.
ped.
12
Ob.
♩ ± 50
flutter
Vl. I
Vl. II
Vla.
Vc.
D.B.

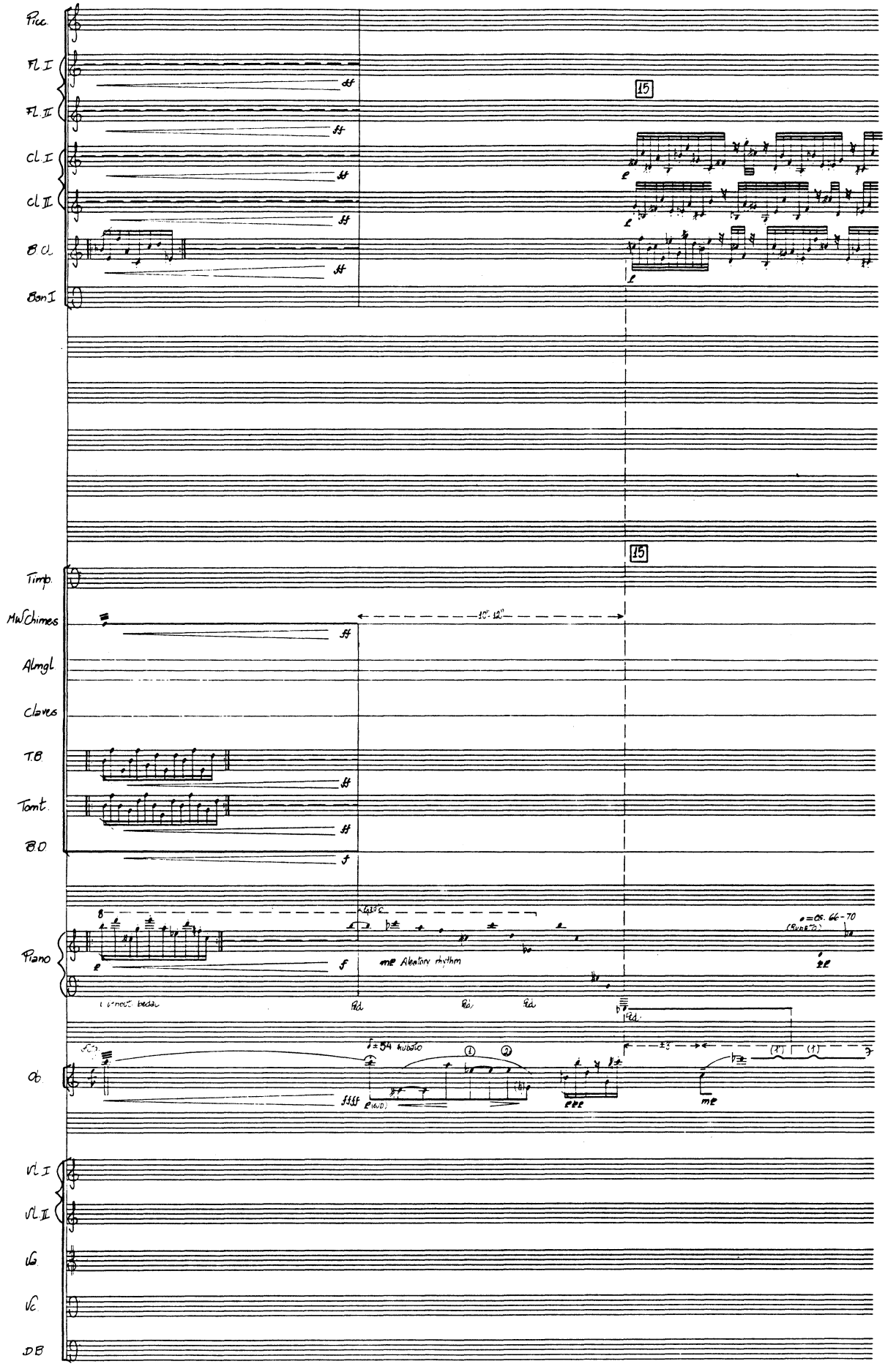

Acc.
Fl. I
E.H.
cl. I
cl. II
B cl.
Bsn. I
Timp
M.W. Chimes
Almgl.
claves
T.B
Tamt.
Piano
Ped.
Ped.
Ped.
Ob.
accel....
a tempo
accel....
smorzato
Vl. I
Vl. II
Vla.
Vc.
DB.

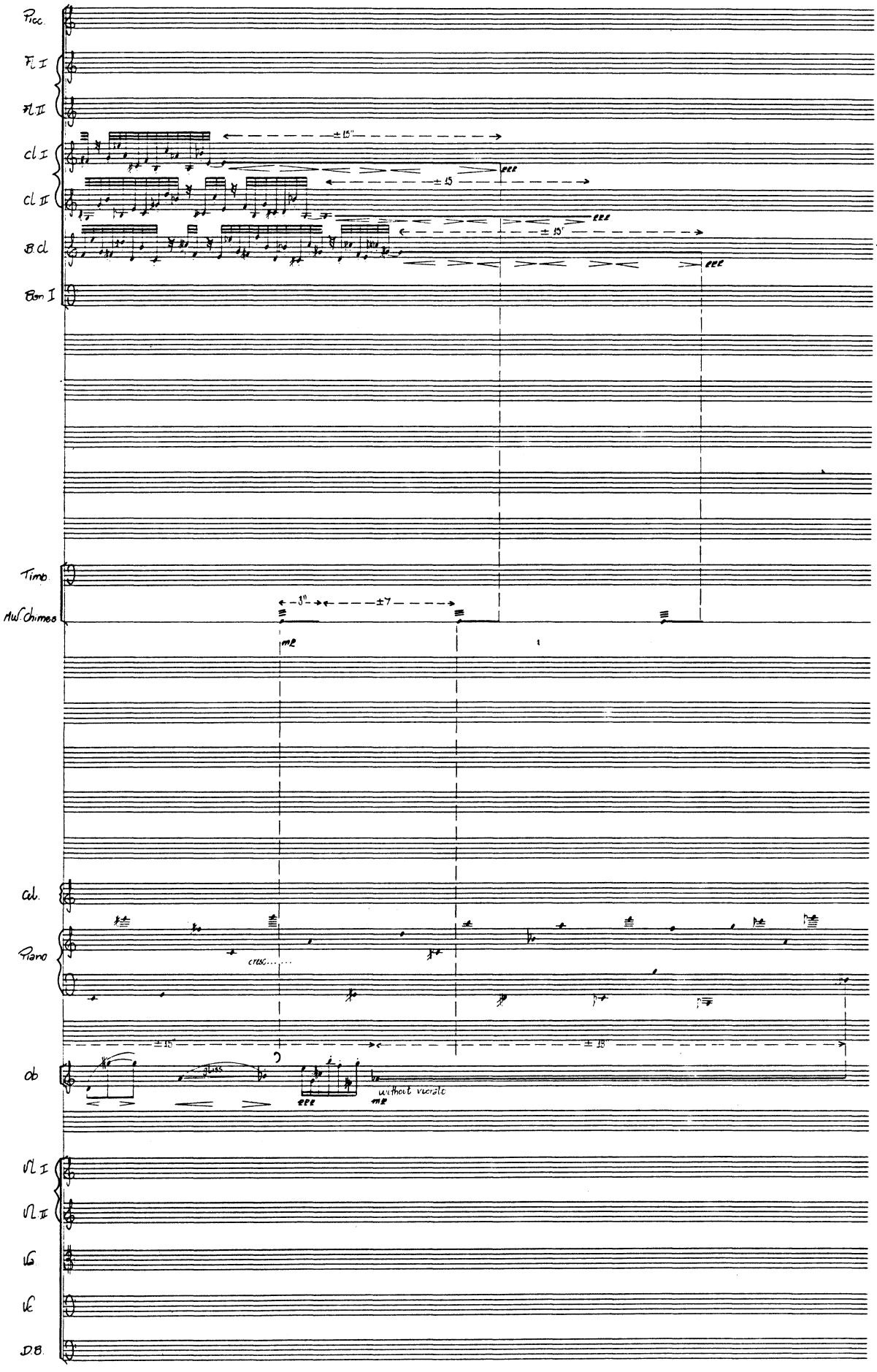

13
Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B.Cl.
Bsn. I
13
Timp.
Mv/chimes
Almgl.
claves
T.B
Tomt.
3:4
3:4
4:5
4:5
Piano
Ob.
cantando
(cantando)
Vl. I
Vl. II
Vla.
Vc.
D.B.

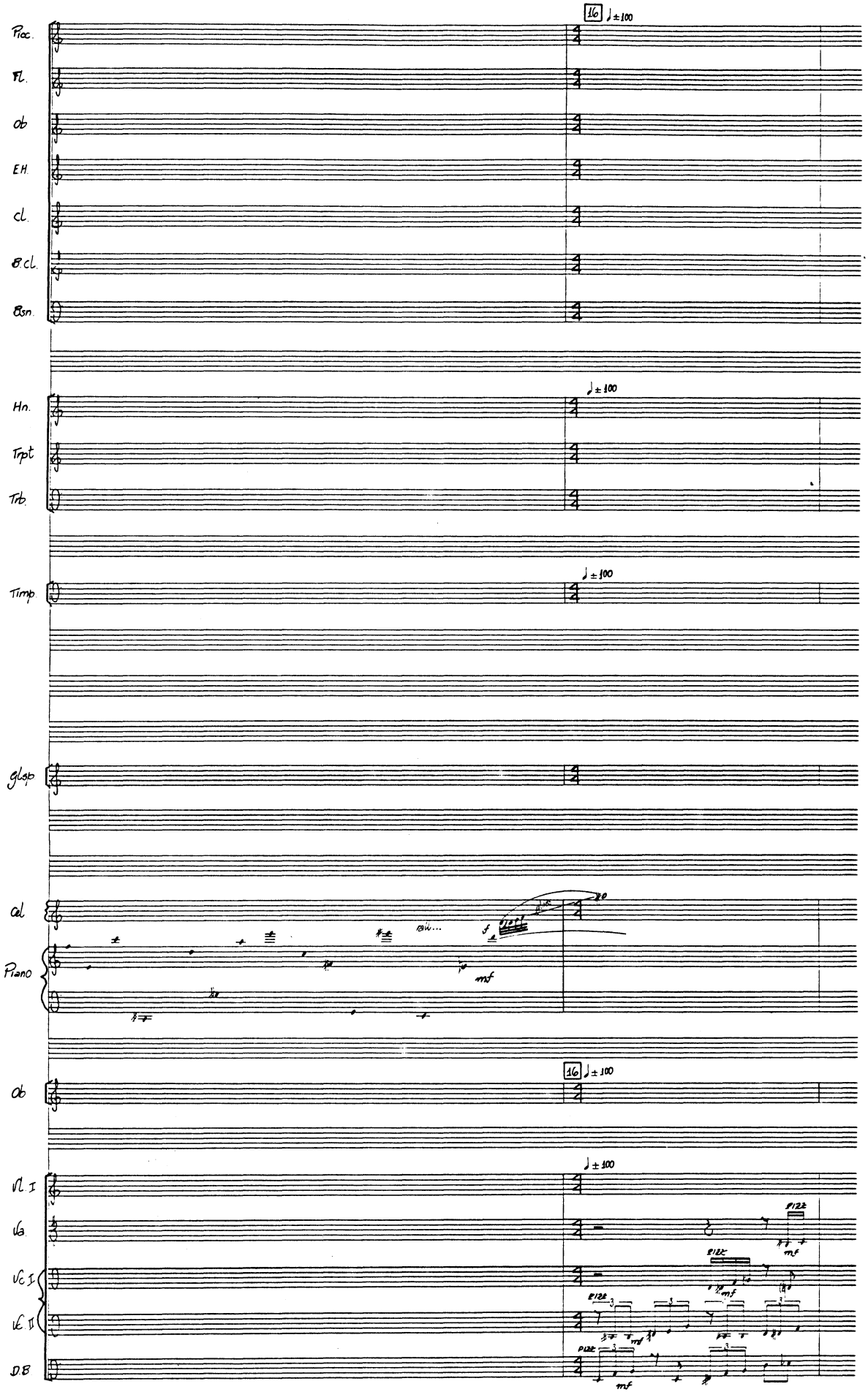

Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B.Cl.
Bsn. I
Timp.
MW Chimes
Almgl.
Claves
T.B.
Tomt.
4:5
3:4
4:5
5:6
cresc. boco a boco
* Improvise on this rhythm and gradually get faster
Piano
Cb.
Vl. I
Vl. II
Va.
Vc.
DB.

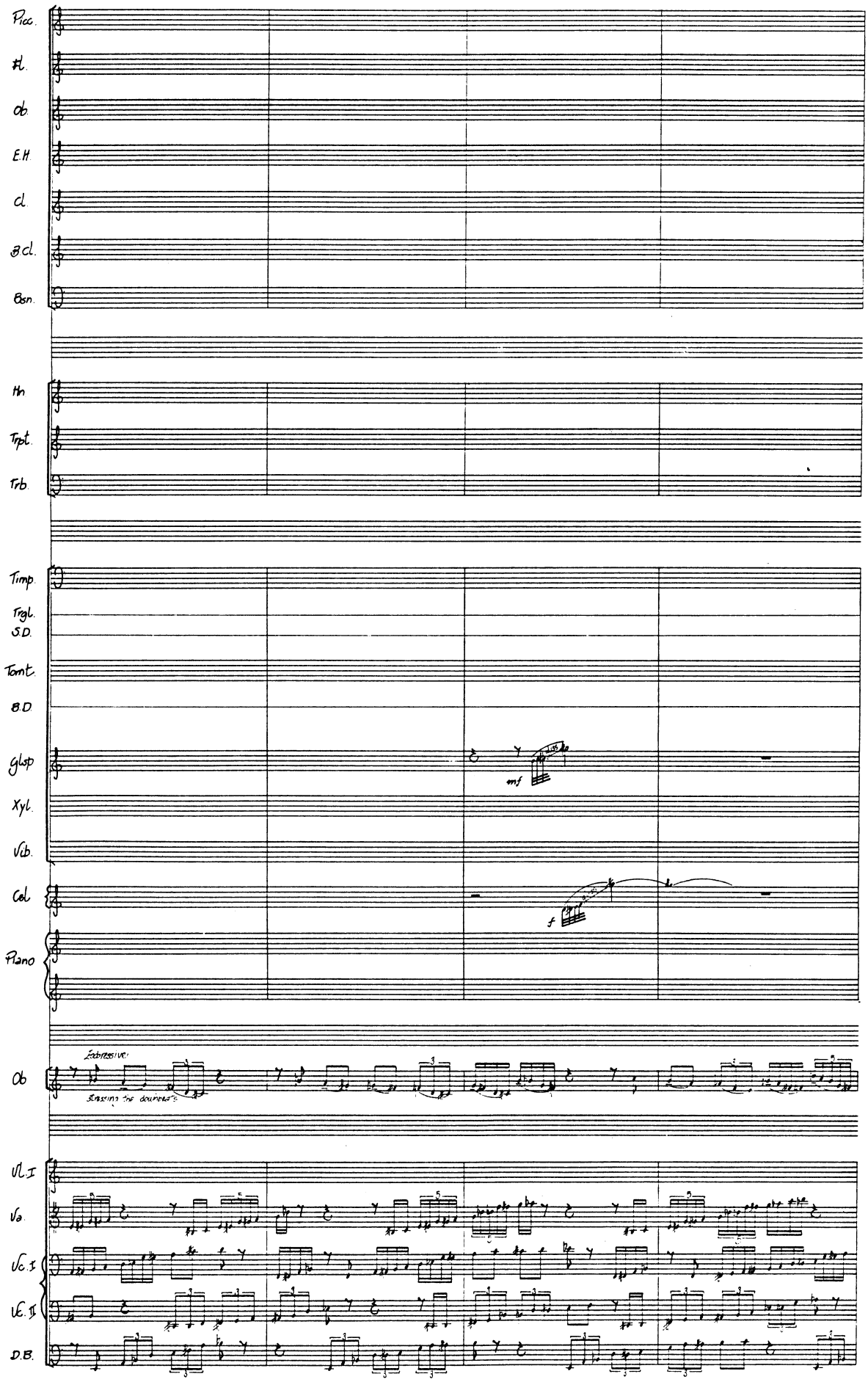

Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B.Cl.
Bsn. I
Timp
MuChimes
Almgl.
claves
T.B.
Reco-R.
Tomt.
B.D.
chimes
Piano
Ob.
Vl. I
Vl. II
Va.
Vc.
D.B.
accel.... e.... cresc... boco... a..... boco.....
accel.... e..... cresc.... boco.... a..... boco.....
accel..... e..... cresc... boco... a.... boco.....
accel..... e.... cresc.... boco.... a.... boco.....
ff pp
acc.....
ff
boco... a...
f
poco.....

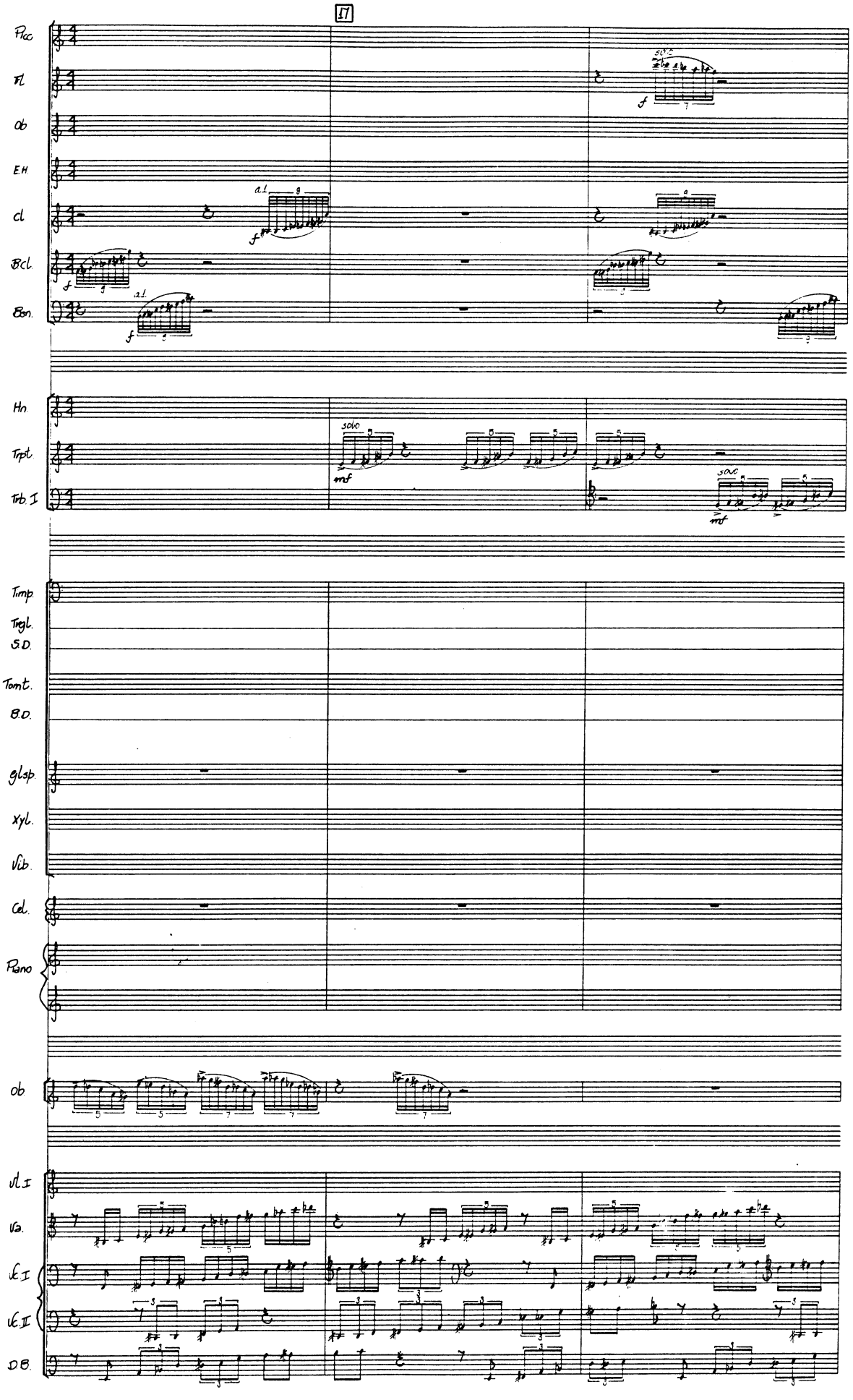

14
Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B. cl.
Bsn. I
14
Timp.
MW. Chimes
Almgl.
claves
T.B.
Reco. R.
Tomt.
B.D.
chimes
Piano
Ob
Vl. I
Vl. II
Va.
Vc.
DB
±4"
±5"
±7"
f
ff

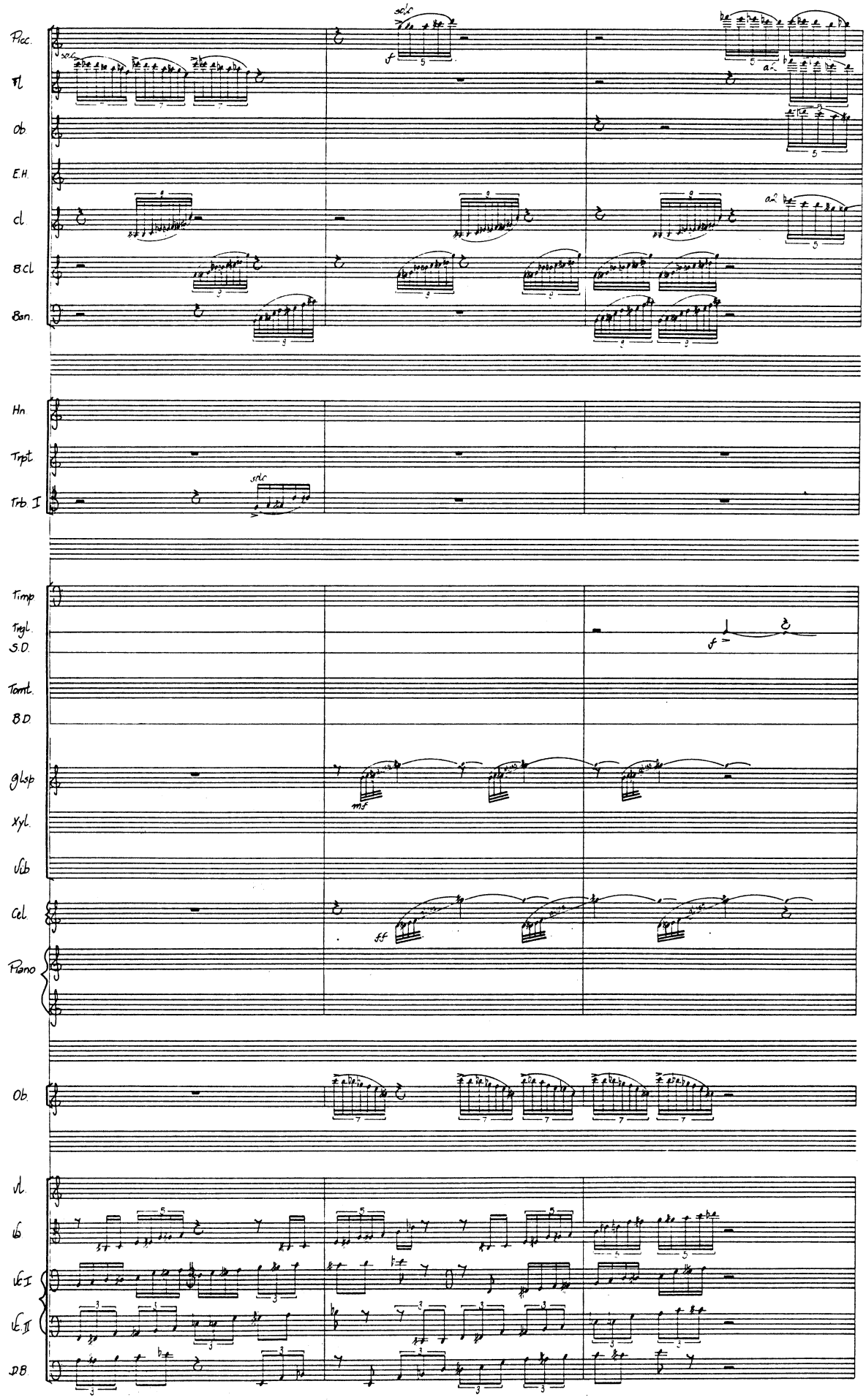

Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B. Cl.
Bsn I
15
Timp.
MW Chimes
Almgl.
Claves
T.B.
Tomt.
B.D.
10" - 12"
Piano
mp Aleatory rhythm
Ob.
Vl. I
Vl. II
Vla.
Vc.
DB

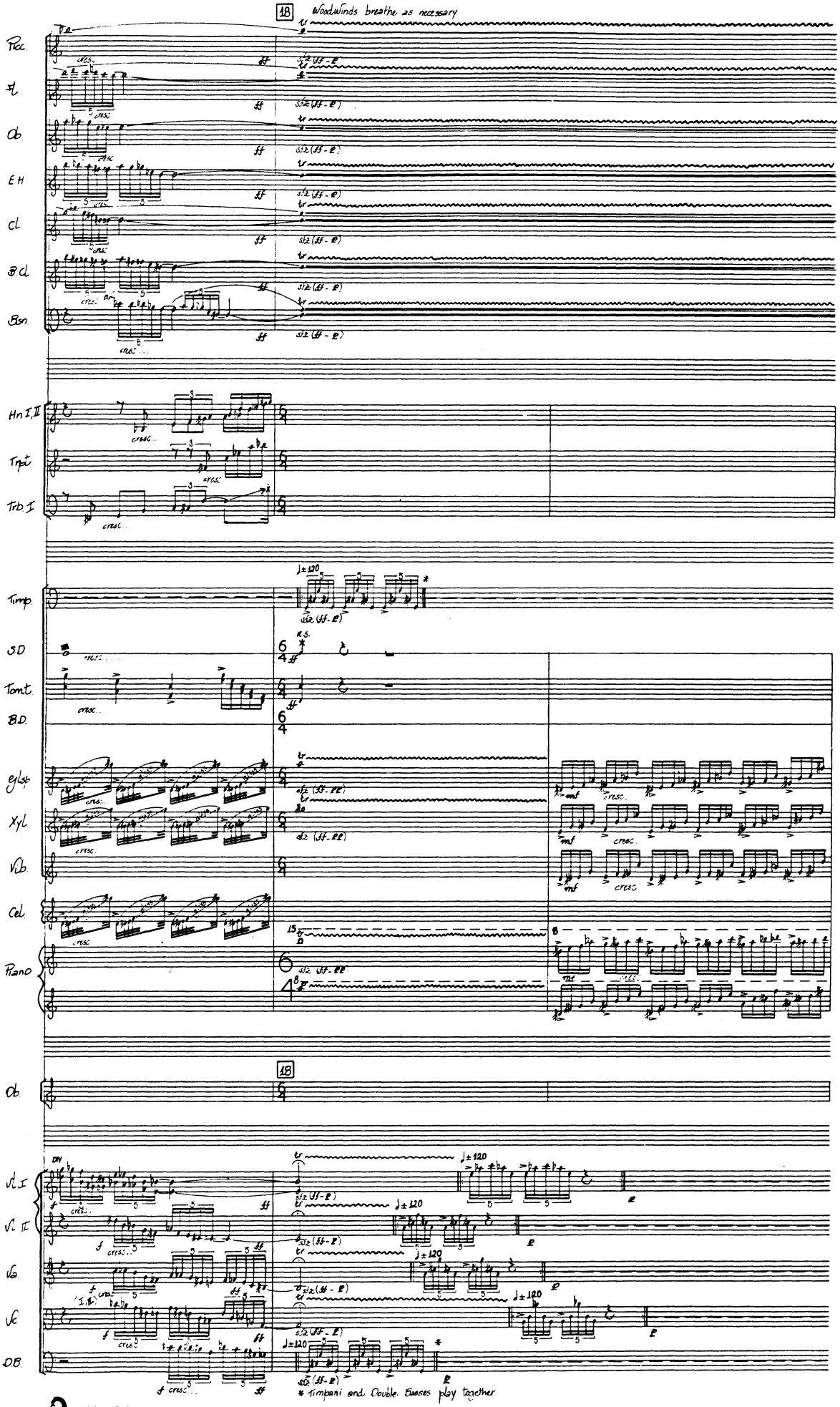

Picc.
Fl. I
Fl. II
Cl. I
Cl. II
B. Cl.
Bsn. I
Timb.
Mus. Chimes
Cel.
Piano
Ob.
Vl. I
Vl. II
Vc.
D.B.
± 15"
± 15
± 15"
3"
± 7
cresc.
± 15"
± 15"
gliss.
without vibrato

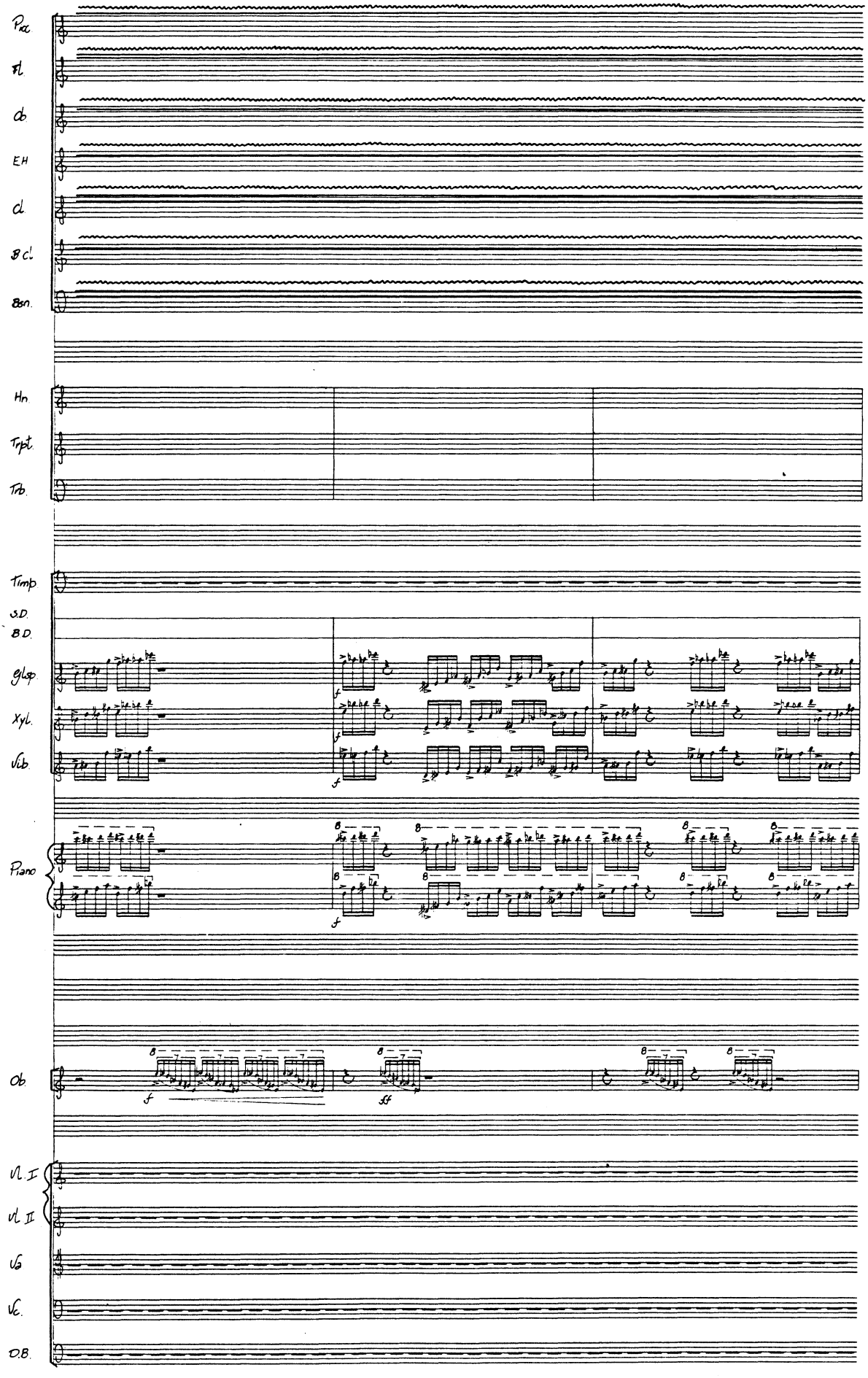

16
♩ ± 100
Picc.
Fl.
Ob
E.H.
Cl.
B.Cl.
Bsn.
Hn.
Trpt
Trb.
Timp.
Glsp
Cel
Piano
mf
Ob
Vl. I
Va.
Vc. I
Vc. II
D.B
PIZZ
mf

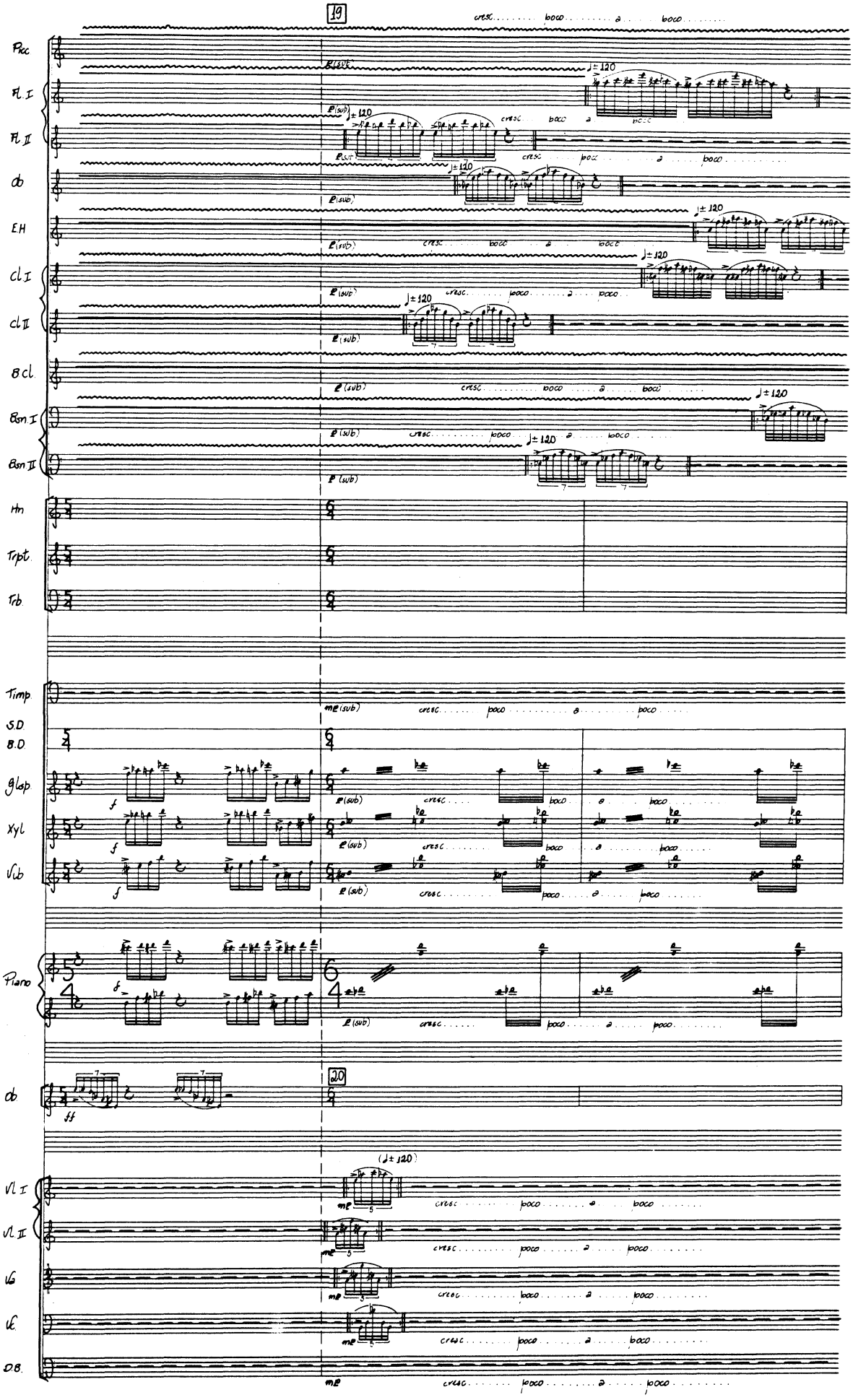

Picc.
Fl.
Ob.
E.H.
Cl.
B.Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
Trgl.
S.D.
Tomt.
B.D.
Glsp
mf
Xyl.
Vib.
Cel
f
Piano
Ob
Expressive
Stressing the downbeats
Vl. I
Va.
Vc. I
Vc. II
D.B.

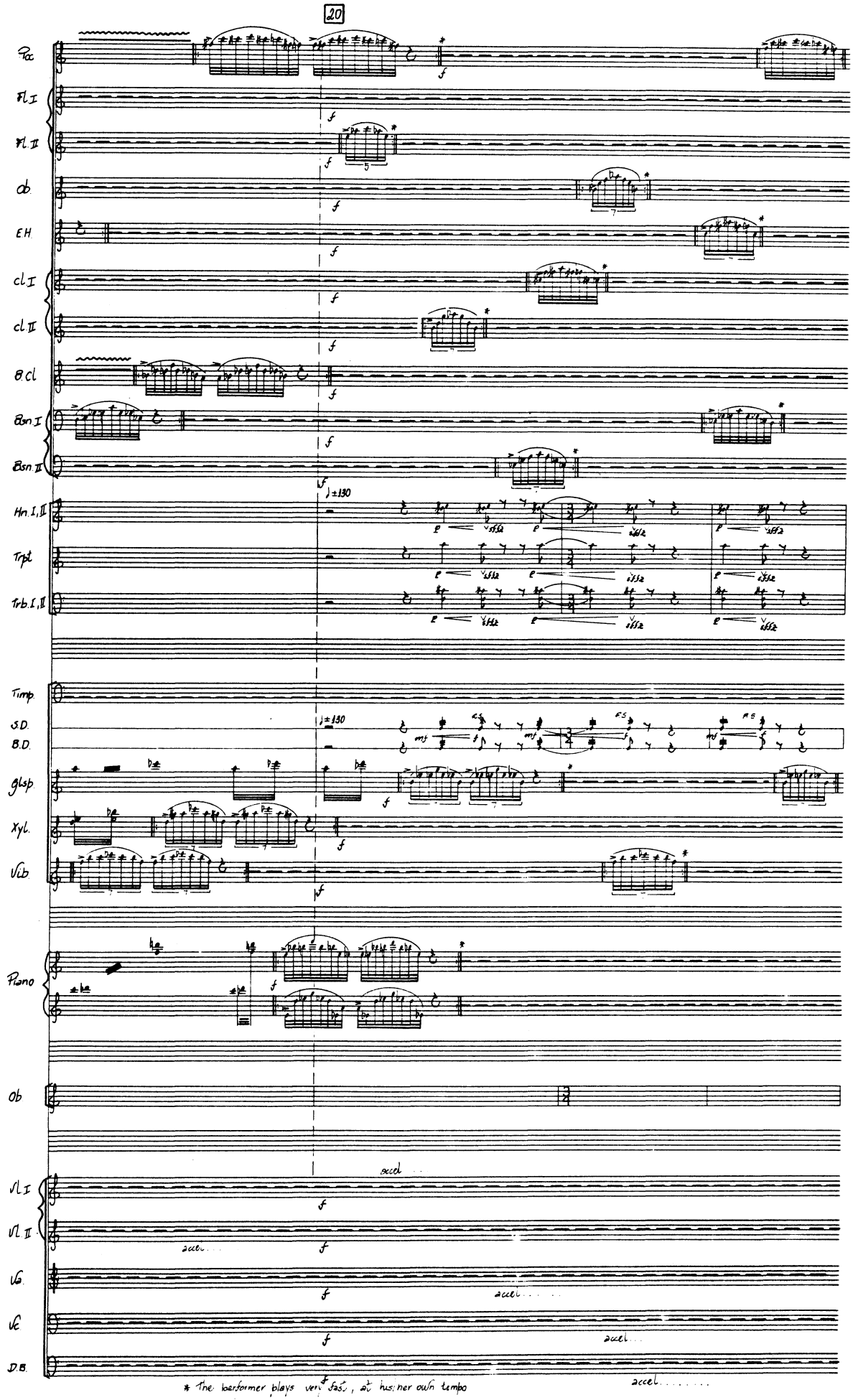

17
Picc
Fl
Ob
E.H.
Cl
Bcl.
Bsn.
Hn.
Trpt.
Trb. I
Timp.
Trgl.
S.D.
Tomt.
B.D.
Glsp.
Xyl.
Vib.
Cel.
Piano
Ob
Vl. I
Va.
Vc. I
Vc. II
D.B.
solo
a.1.
mf

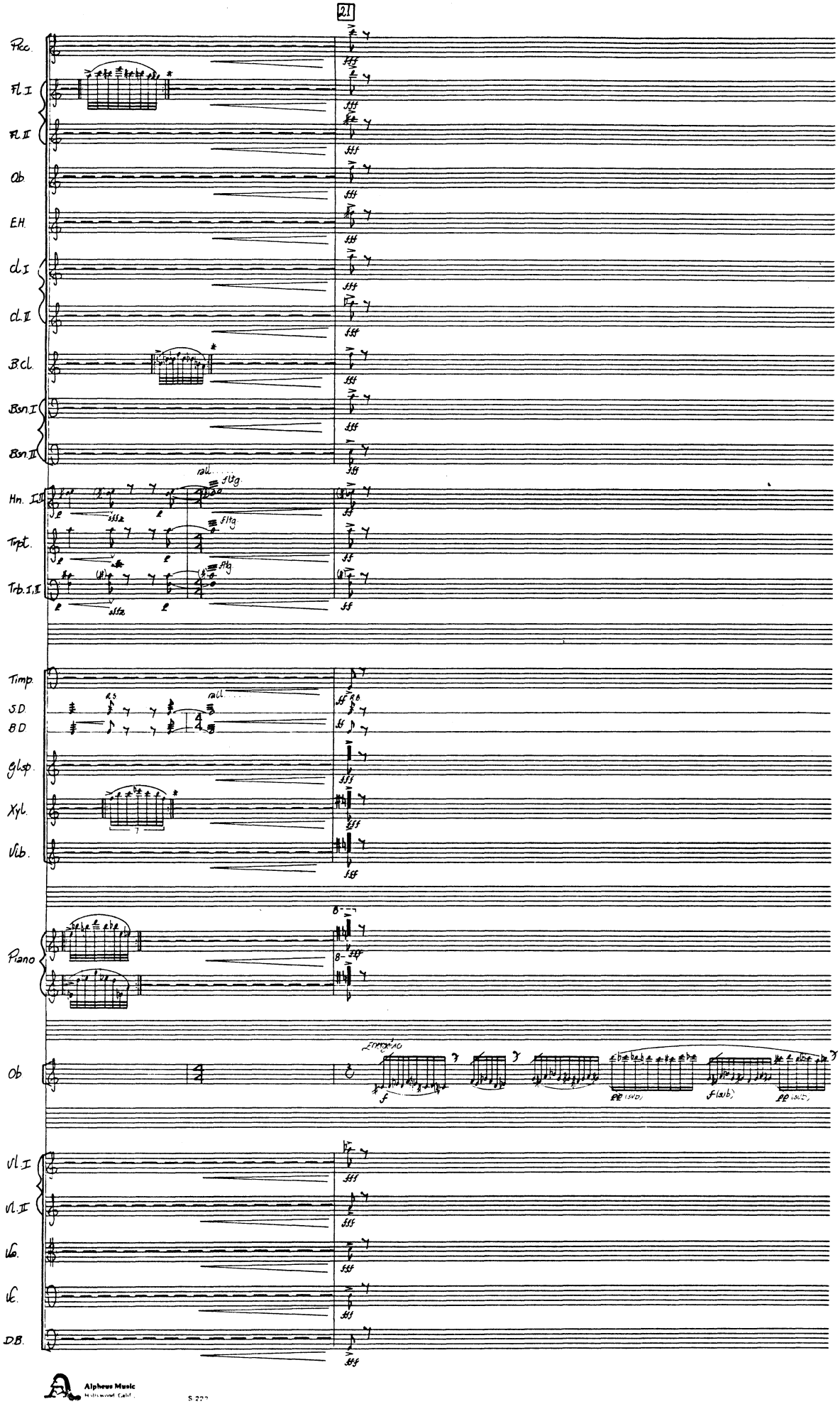

Picc.
Fl.
Ob.
E.H.
Cl.
B.Cl.
Bsn.
Hn.
Trpt.
Trb. I
Timp.
Trgl.
S.D.
Tamt.
B.D.
Glsp.
Xyl.
Vib.
Cel.
Piano
Ob.
Vl.
Vla.
Vc. I
Vc. II
D.B.

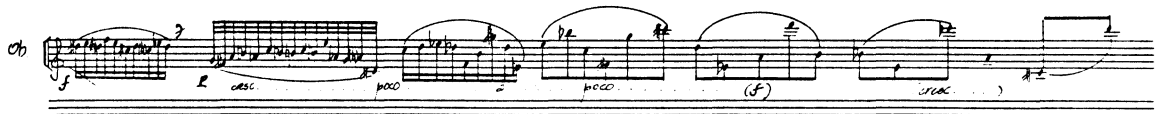

18
Woodwinds breathe as necessary
Picc.
fl.
Ob.
E.H.
Cl.
B.Cl.
Bsn.
Hn I, II
Trpt.
Trb I
Timp.
S.D.
Tom t.
B.D.
glsp.
Xyl.
Vib.
Cel.
Piano
18
Ob.
Vl. I
Vl. II
Vla.
Vc.
DB.
* Timpani and Double Basses play together
Alpheus Music
Hollywood Calif.
S 222

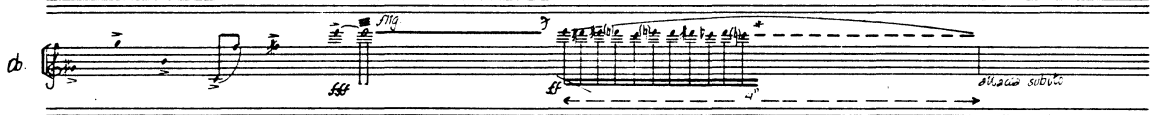

Picc.
Fl.
Ob.
E.H.
Cl.
B.Cl.
Bsn.
Hn.
Trpt.
Trb.
Timp.
S.D.
B.D.
Glsp.
Xyl.
Vib.
Piano
Ob.
Vl. I
Vl. II
Vla.
Vc.
D.B.


19
cresc. poco a poco
Picc.
Fl. I
Fl. II
Ob
E.H
Cl. I
Cl. II
B.Cl.
Bsn. I
Bsn. II
Hn
Trpt.
Trb.
Timp.
S.D.
B.D.
Glsp.
Xyl.
Vib.
Piano
Ob.
20
Vl. I
Vl. II
Va
Vc.
D.B.
p (sub)
mp (sub)
f
ff
(♩± 120)

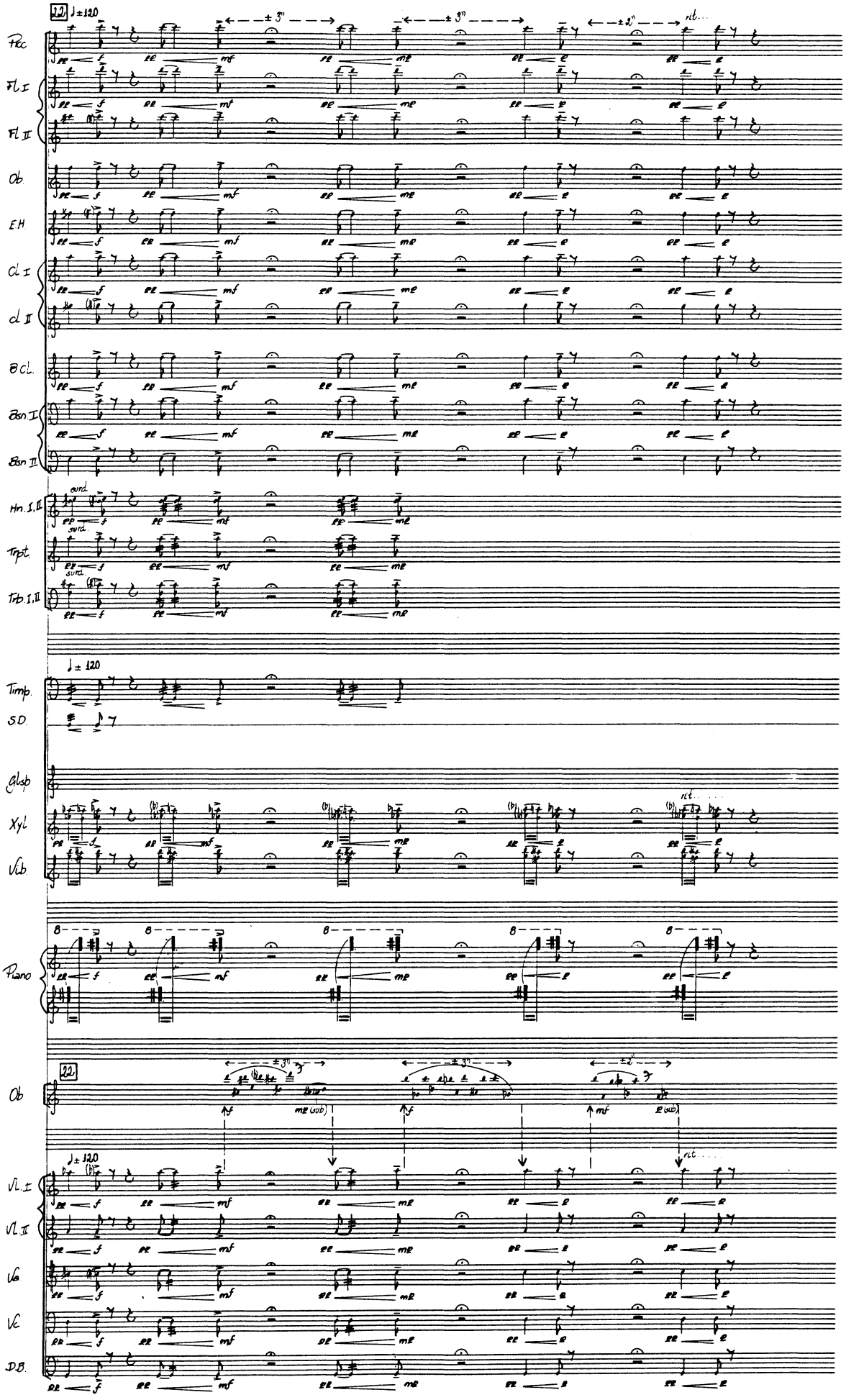

20
Pic.
Fl. I
Fl. II
ob.
E.H.
cl. I
cl. II
B.cl.
Bsn. I
Bsn. II
Hn. I, II
Trpt.
Trb. I, II
Timp.
S.D.
B.D.
glsp.
Xyl.
Vib.
Piano
ob
Vl. I
Vl. II
Vla.
Vc.
D.B.
♩=130
accel.
* The performer plays very fast, at his/her own tempo
accel.

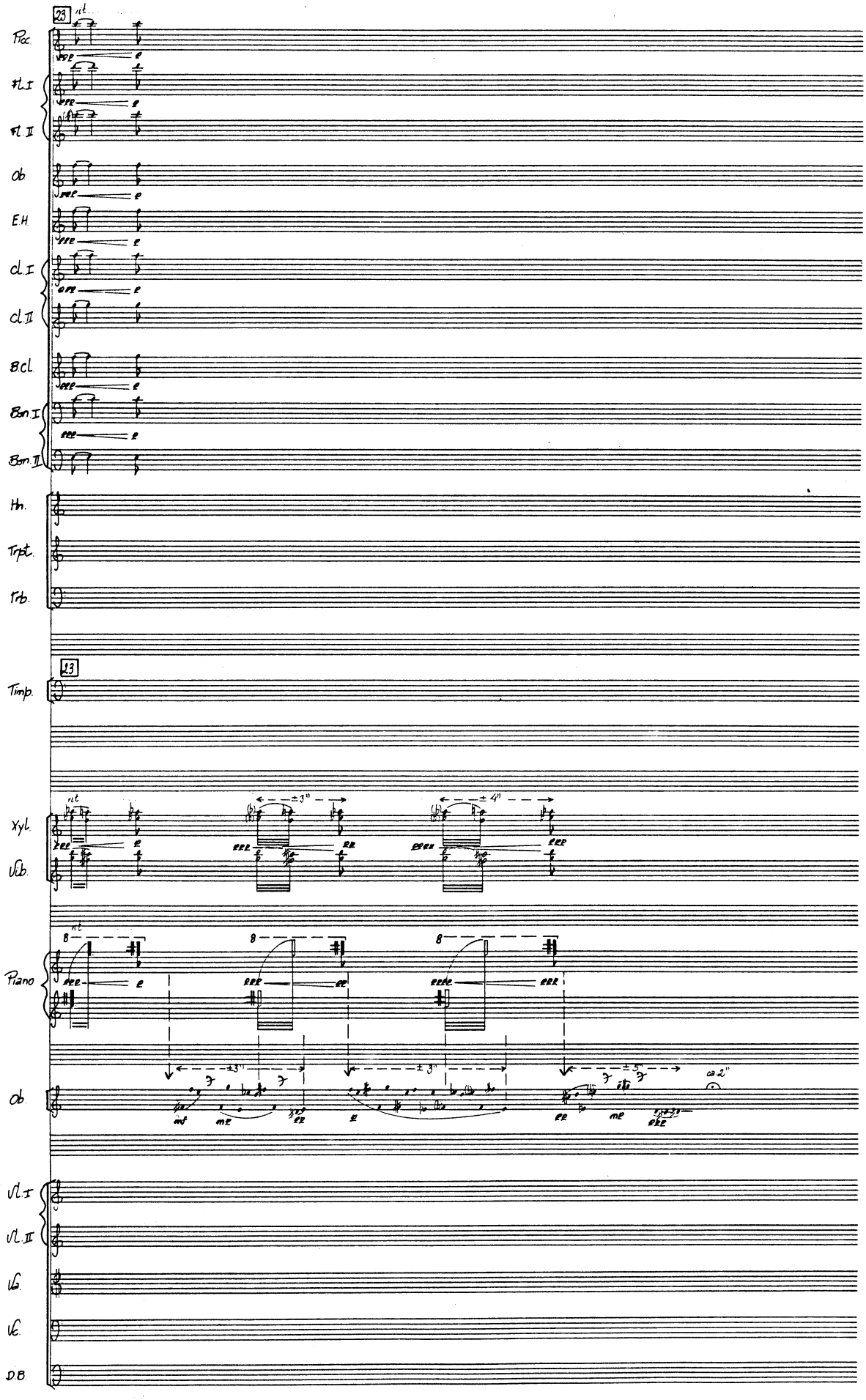

21
Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
Cl. II
B.Cl.
Bsn. I
Bsn. II
Hn. I, II
Trpt.
Trb. I, II
Timp.
S.D.
B.D.
Glsp.
Xyl.
Vib.
Piano
Ob
Vl. I
Vl. II
Vc.
DB.
rall.
fltg.
Alpheus Music
Hollywood, Calif.

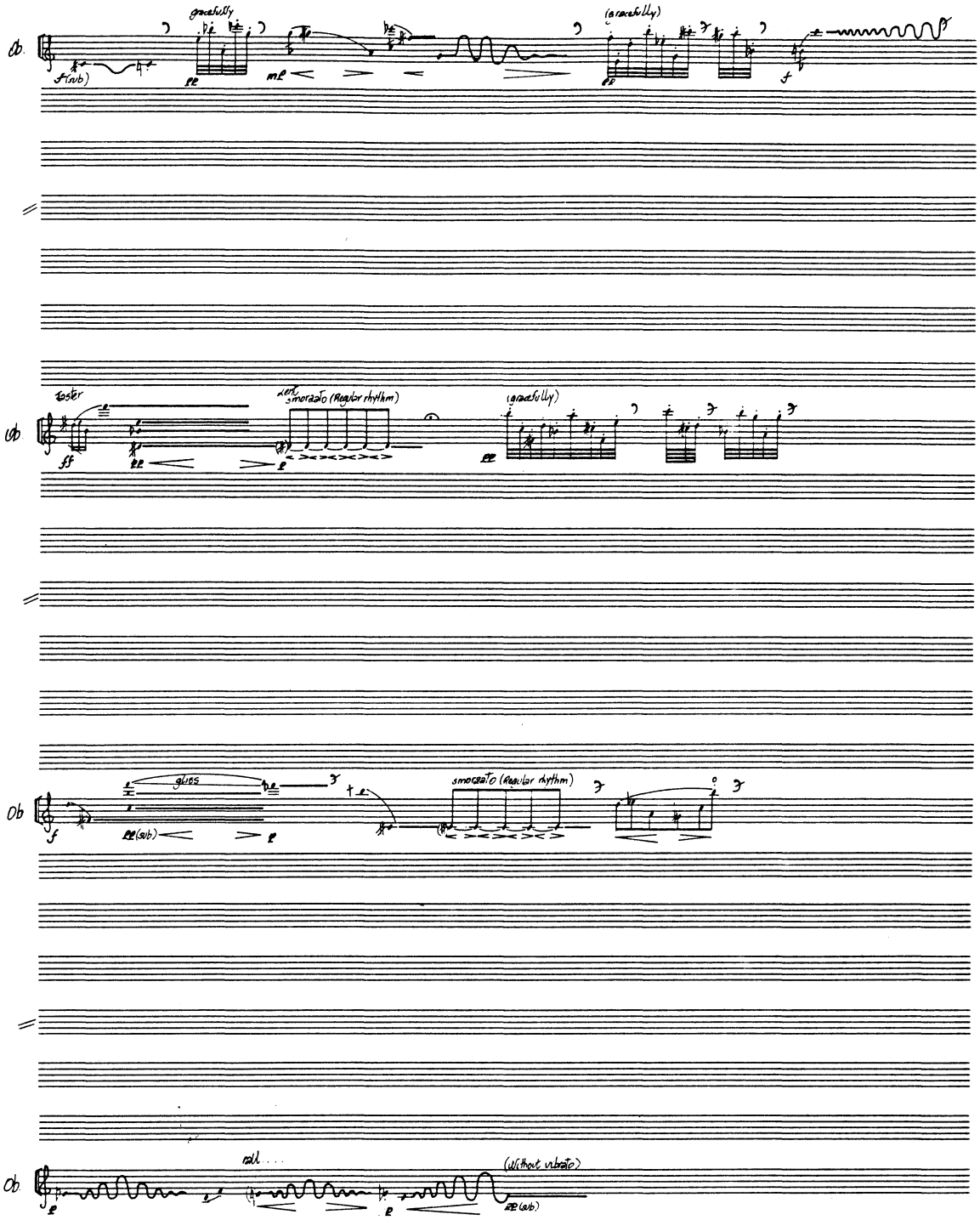


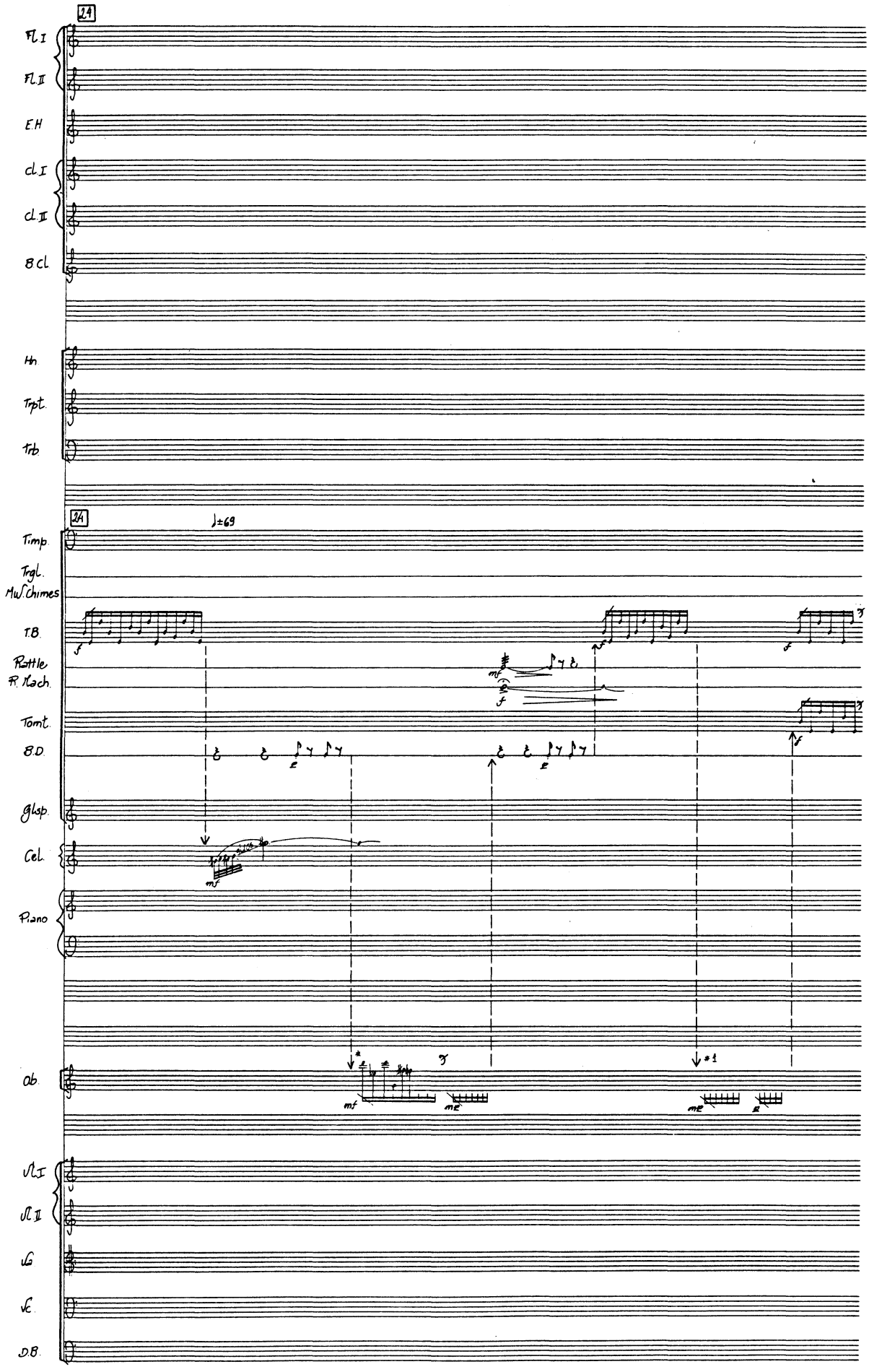


*Improvise using the same pitches

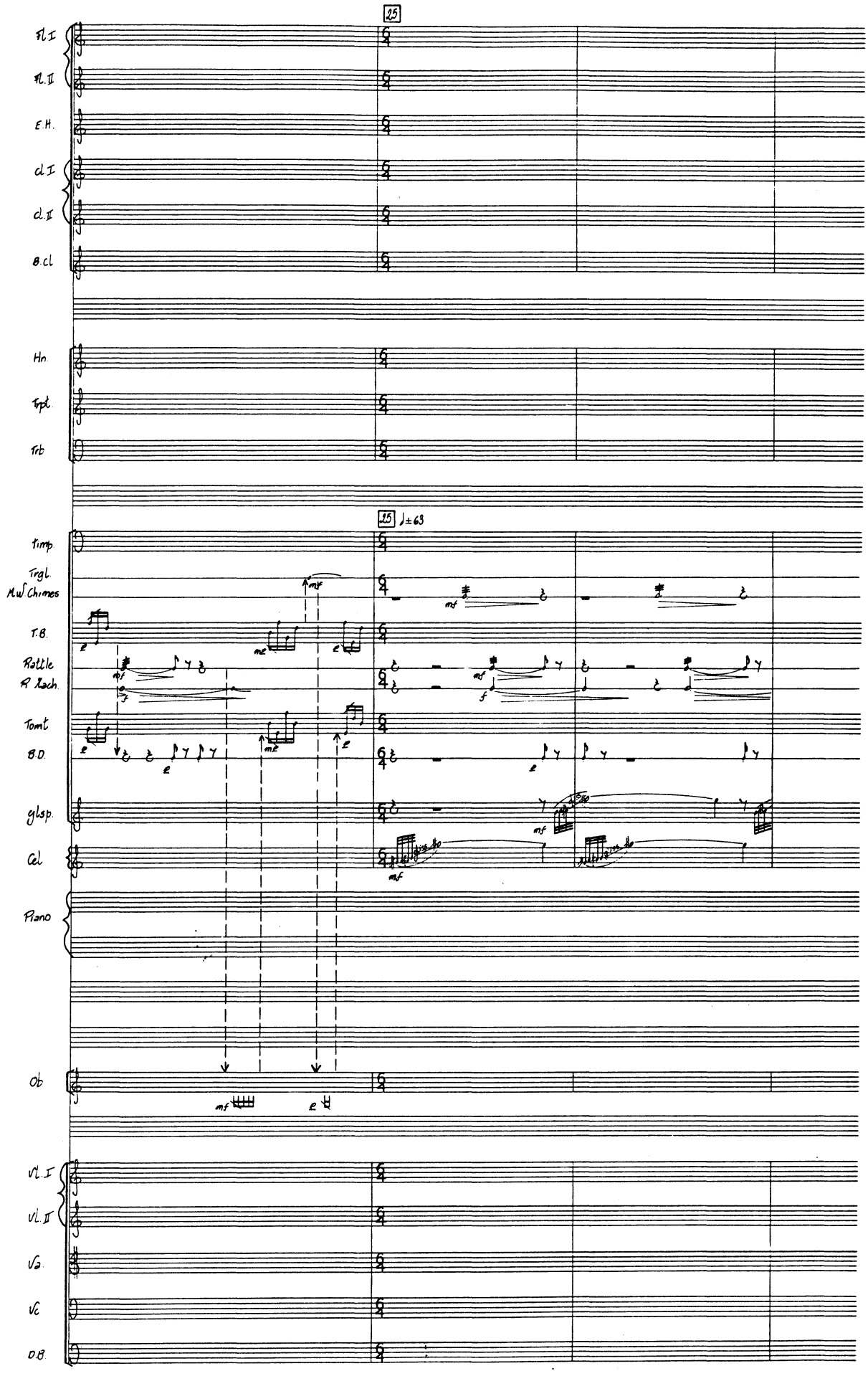

22
♩ ± 120
Pcc
Fl I
Fl II
Ob.
E.H.
Cl I
Cl II
B Cl.
Bsn. I
Bsn. II
Hn. I, II
Trpt.
Trb. I, II
Timp.
S.D.
Glsp
Xyl.
Vlb.
Piano
Ob
Vl. I
Vl. II
Va.
Vc.
D.B.
rit.
sord.

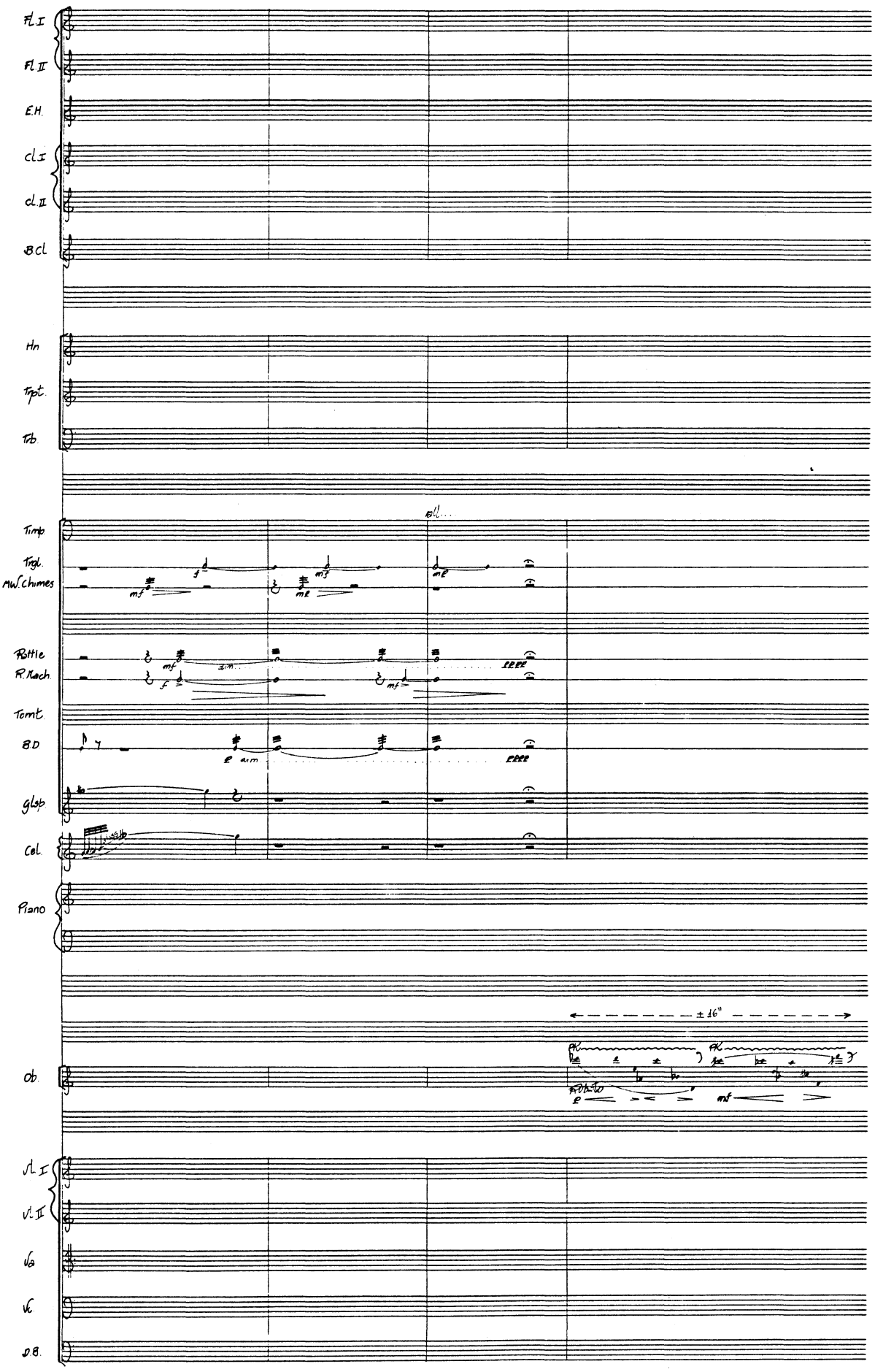

23
rit.
Picc.
Fl. I
Fl. II
Ob.
E.H.
Cl. I
Cl. II
B.Cl.
Bsn. I
Bsn. II
Hn.
Trpt.
Trb.
Timp.
13
Xyl.
Vib.
Piano
Ob.
Vl. I
Vl. II
Vla.
Vc.
D.B.
± 3"
± 4"
± 3"
± 3"
± 5"
ca 2"

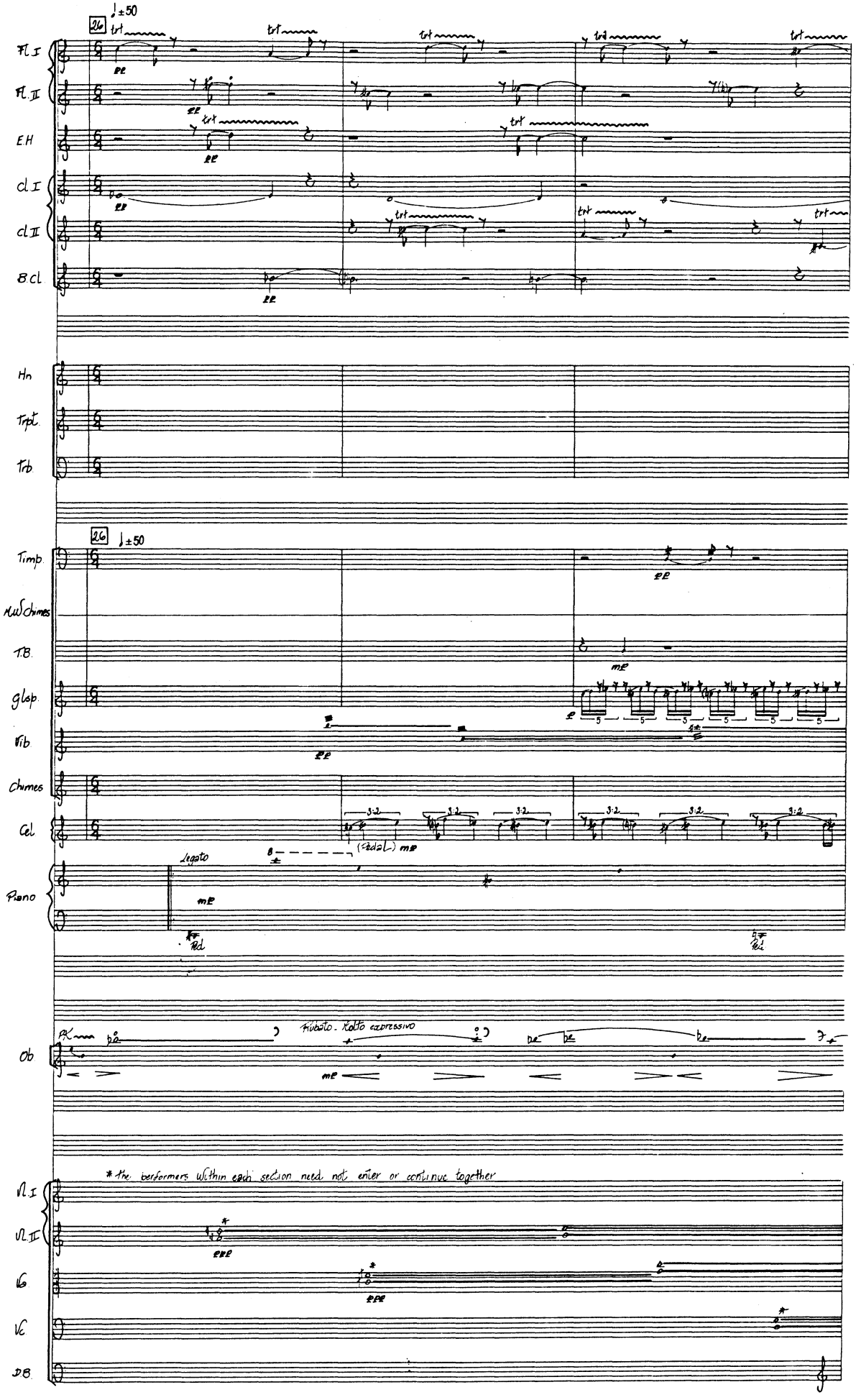

Ob.
gracefully
(gracefully)
f(sub)
pp
mp
f
Ob.
faster
ff
pp
p
Lent
smorzato (Regular rhythm)
(gracefully)
pp
Ob
f
glies
pp(sub)
p
smorzato (Regular rhythm)
Ob.
p
rall....
(without vibrato)
p
pp(sub)

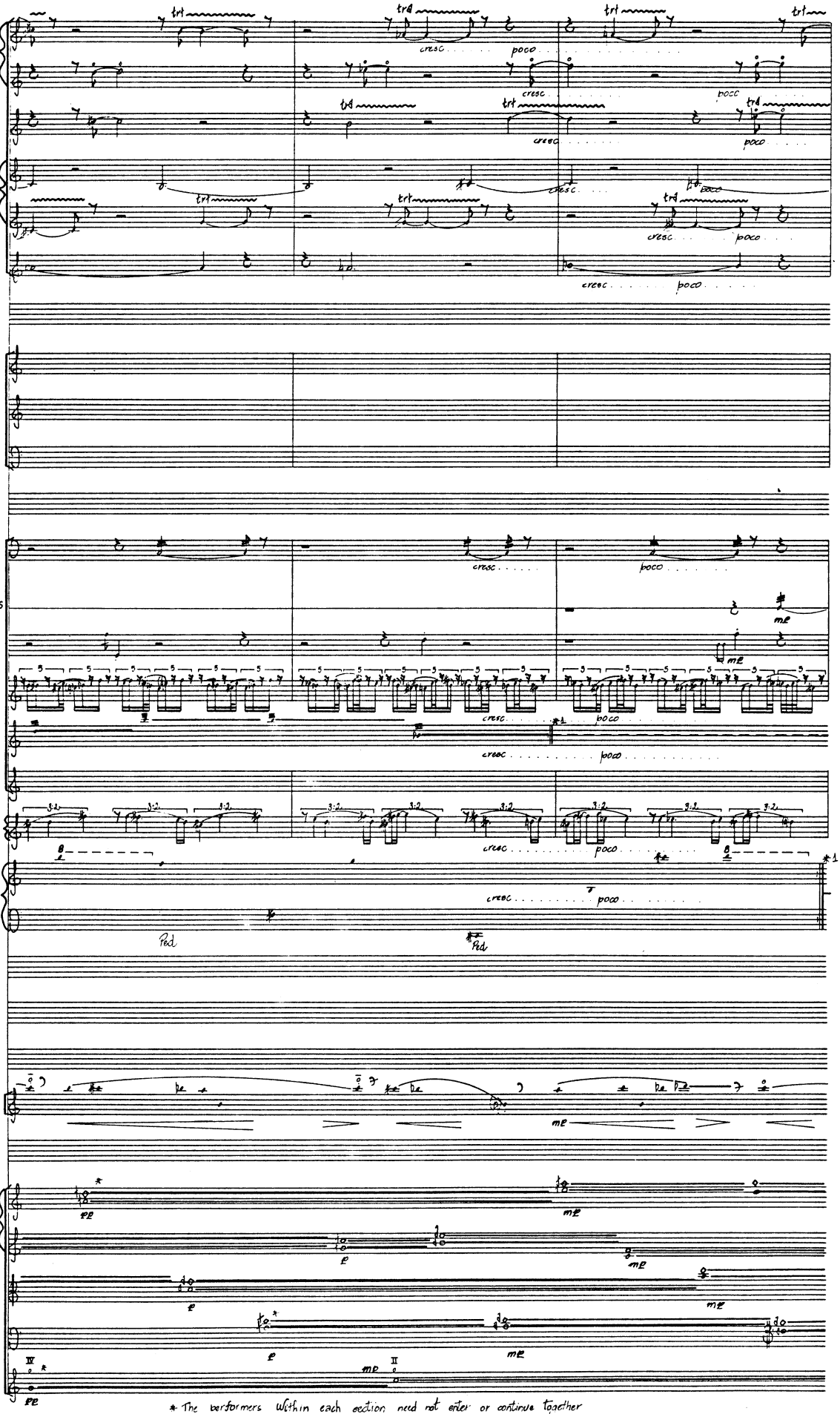


* Improvise on this pattern. It is not necessary to play these exact pitches
*1 the same as above


25
Fl. I
Fl. II
E.H.
Cl. I
Cl. II
B.Cl
Hn.
Trpt.
Trb
25 ♩=63
Timp.
Trgl.
M.W. Chimes
T.B.
Rattle
R. Lach.
Tomt
B.D.
glsp.
Cel
Piano
Ob
Vl. I
Vl. II
Va.
Vc
D.B.

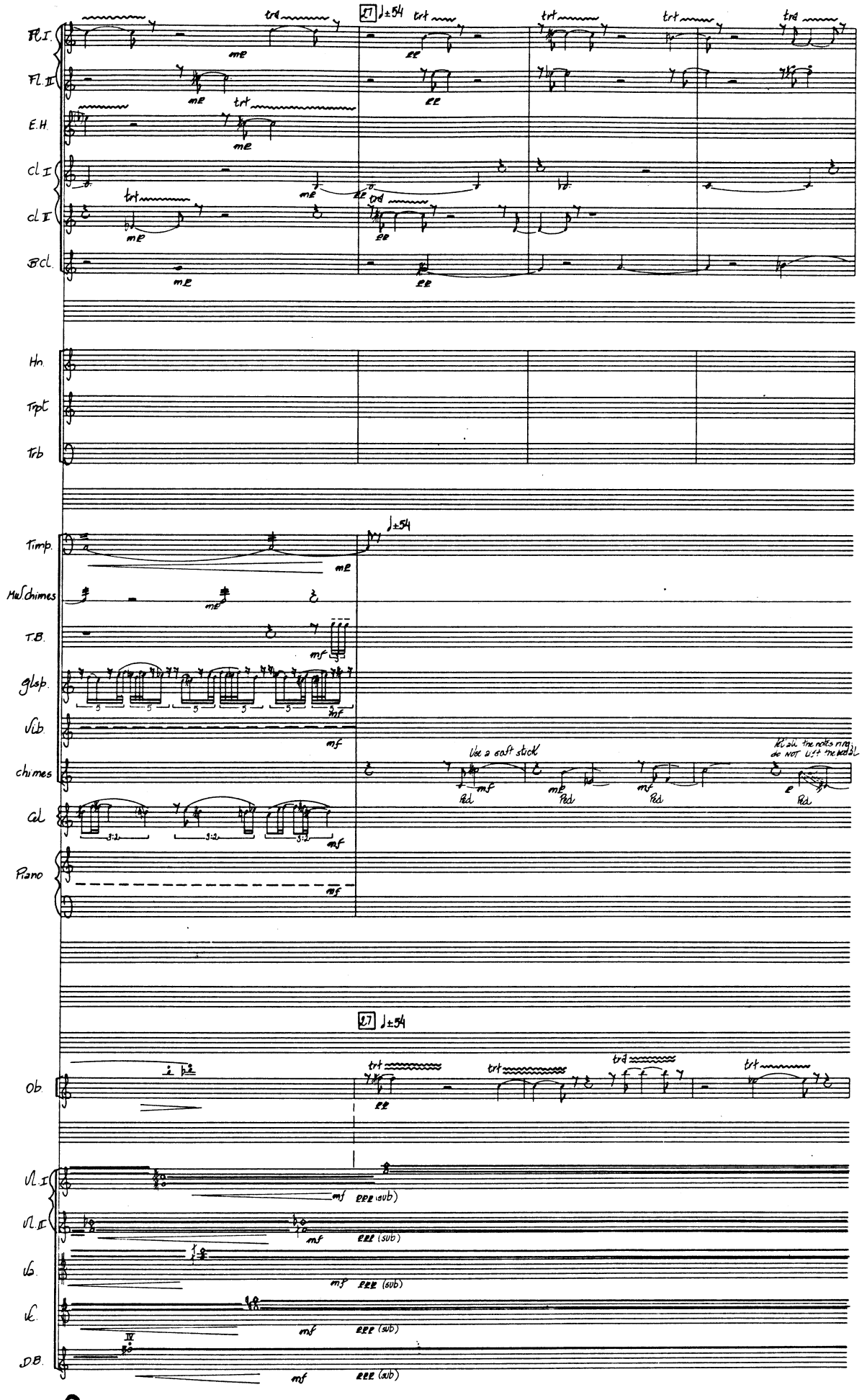

Fl. I
Fl. II
E.H.
cl. I
cl. II
B.Cl.
Hn
Tpt.
Trb.
Timp
Trgl.
MW. Chimes
Bottle
R. Mach.
Tomt.
B.D
glsp.
Cel.
Piano
Ob.
Vl. I
Vl. II
Vla
Vc.
D.B.
± 16"
mf

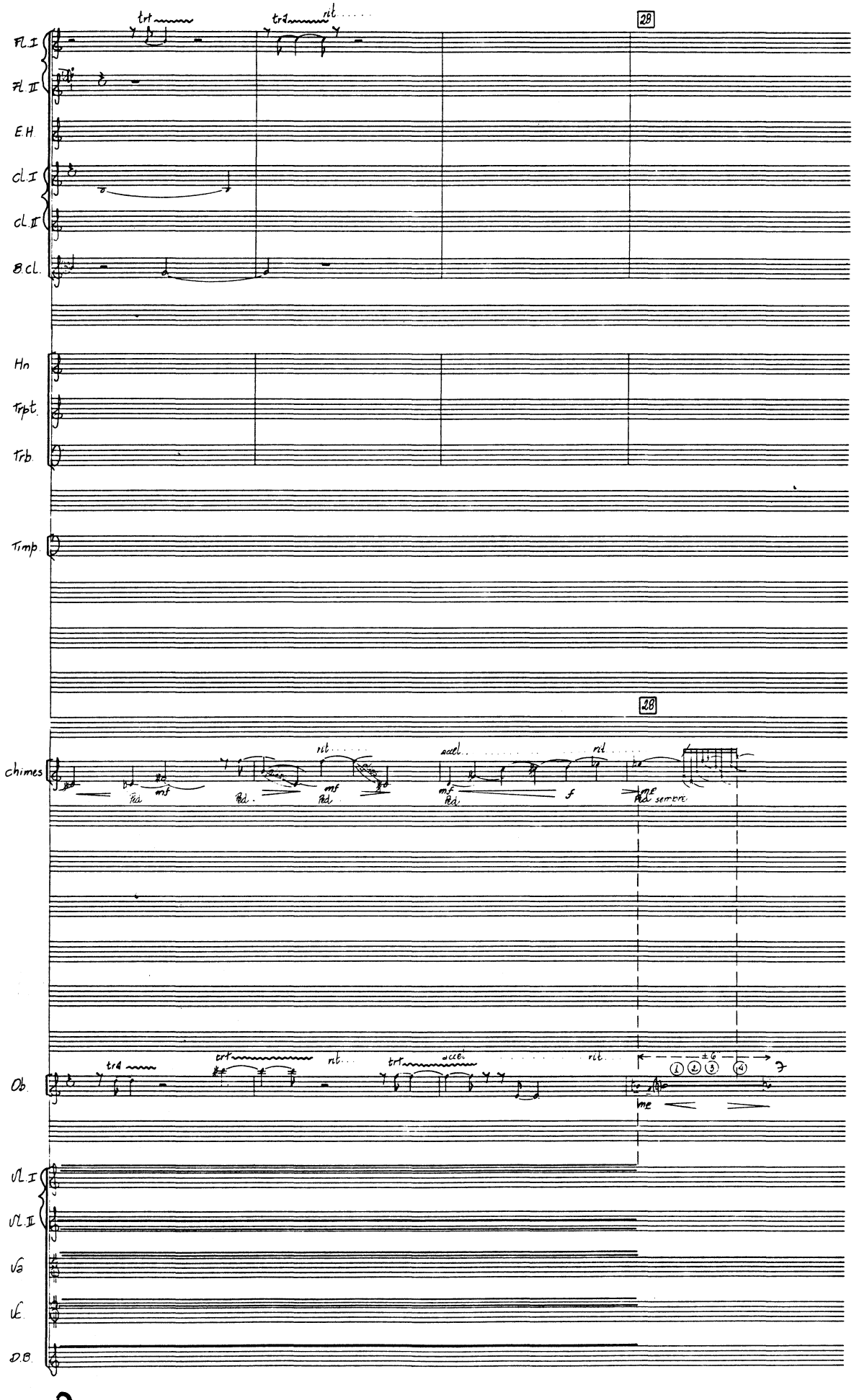

26
♩±50
Fl. I
Fl. II
E.H
Cl. I
Cl. II
B.Cl.
Hn
Trpt.
Trb.
Timp.
MW Chimes
T.B.
Glsp.
Vib.
Chimes
Cel.
Piano
Legato
(Pedal)
Ob
Rubato. Molto expressivo
* the performers within each section need not enter or continue together
Vl. I
Vl. II
Vc.
D.B.



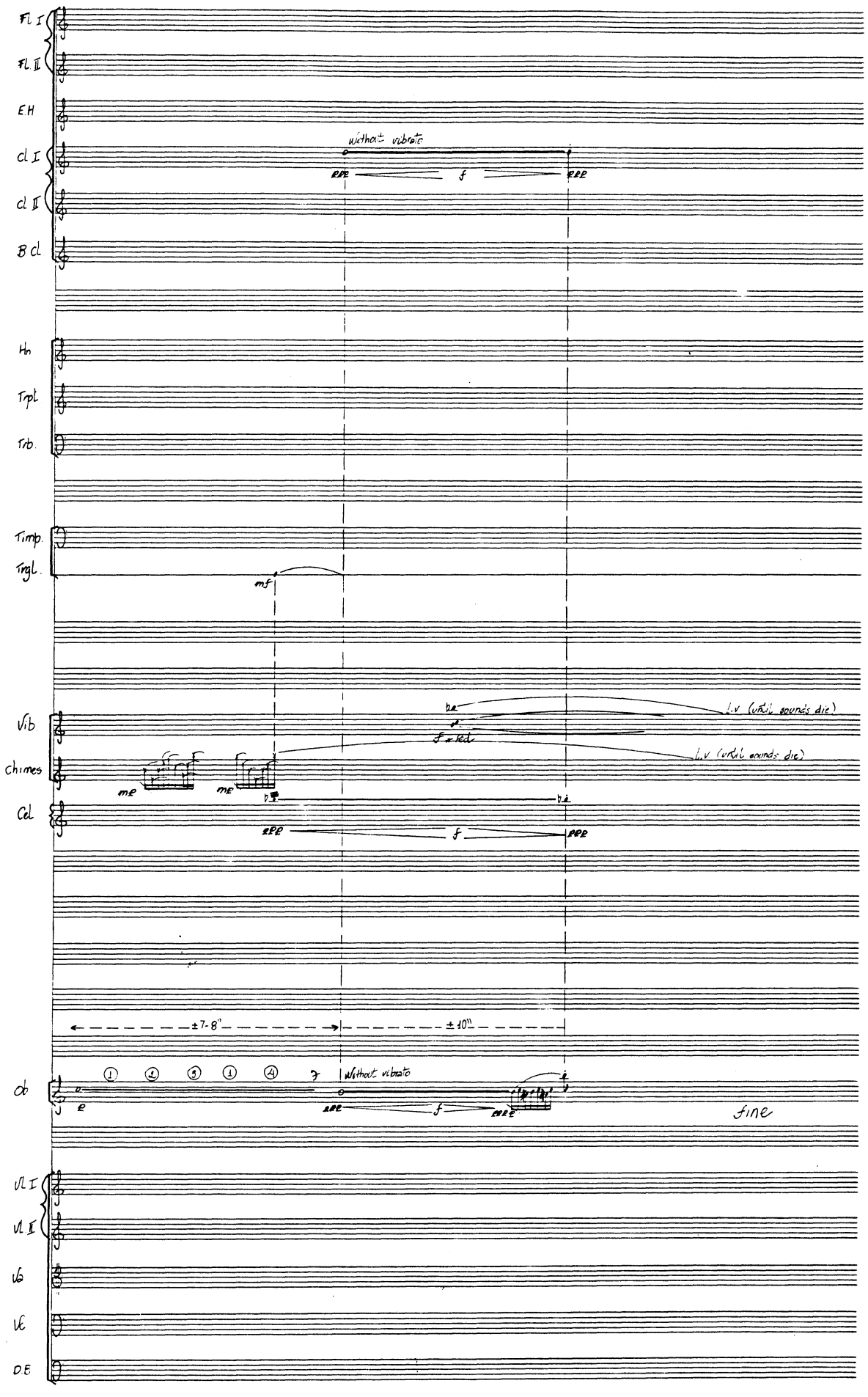
* The performers within each section need not enter or continue together
*1 Improvise using these pitches in any order

Alpheus Music
Hollywood Cal.


27 ♩±54
Fl. I.
Fl. II
E.H.
Cl. I
Cl. II
B.Cl.
Hn.
Trpt
Trb
Timp.
Mus. chimes
T.B.
Glsp.
Vib.
chimes
Cel.
Piano
Use a soft stick
Let all the notes ring do NOT lift the pedal
Ob.
Vl. I
Vl. II
Va.
Vc.
D.B.
(sub)



Alphous Music
Hollywood, Calif.


Fl I
Fl. II
E.H
Cl I
Cl II
B Cl
Hn
Trpl
Trb.
Timp.
Trgl.
Vib.
Chimes
Cel
Ob
Vl I
Vl II
Va
Vc
D.B
without vibrato
f
mf
l.v (until sounds die)
f = ked
mp
±7-8"
±10"
without vibrato
fine

ANALYSIS

Concerto for Oboe and Orchestra

by

Roseane Yampolschi

submitted in partial fulfillment
of the requirements
for the degree of
Master of Arts

in the Graduate School,
Eastern Illinois University
Charleston, Illinois
July, 1991

Composed from September 1989 through July 1990, the "Concerto for Oboe and Orchestra" has one movement and is divided into five sections: A B C B´ D, with a cadenza between sections B´ and D.

In my approach to the relationship between oboe and orchestra, I sought to question the classical predominance of the soloist over the orchestra. I wanted, instead, to balance their interplay by alternating the predominance of one over the other in the different sections of the piece.

Intervals, timbre, rhythm, and texture are important construction parameters on which I based the interplay mentioned above. In general, these parameters have similar weights in the Concerto´s formal organization. More specifically, the pitch intervals of seconds, augmented fourth, augmented fifth, and sevenths provide important formal links between the sections because they can be heard throughout the entire work in varying combinations. I chose to combine these intervals with the intervals of thirds and sixths to form distinctive, short motives strategically placed in the different sections.

Timbre was intentionally used with different functions. The choice of instruments, range, dynamics, and varying rhythmic organizations generates distinctive colors for orchestra and soloist. In the orchestra, instruments of the same kind constitute a single sound layer. For example, the multiple combinations of percussion instruments, just as the multiple combinations of intervals, generate individual

motives within all sections. As a sound layer, therefore, the percussion instruments should also be considered to provide a formal link between the sections. In the oboe part, timbre is explored through contrasting ranges (for example, in the cadenza) and through special sound effects, such as multiphonics and pedal keys.

Three different rhythmic organizations can be found in the piece: metric, semi-aleatory, and aleatory. During the act of composing, these rhythmic organizations became one of the most consistent and powerful devices to achieve contrast between the sections. Different textures were formed by overlapping or superimposing two or more different rhythmic layers. In the semi-aleatory and aleatory organizations--the latter found in the soloist's part--the performers play in their own tempo. In the semi-aleatory organization, the time is indicated in seconds or in note-values followed by the tempo.

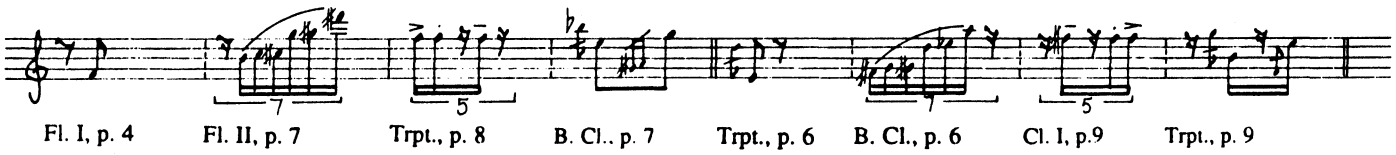
Section A is divided into two parts (henceforth called A1 and A2) separated by a short transitional passage. A1 (pp. 4-14) differs from A2 (pp. 16-22) in timbre, changes of texture and rhythmic organization. In A1, the woodwind layer and the semi-aleatory percussion layer superimpose on one another to project alternating blocks of colors. In A2, the continual overlappings of voices within the string layer and between this layer and the soloist create a homogeneous color throughout this passage.

As for the texture, A1 has more linear and predictable

changes in density than A2. In A1, the gradual changes in density occur in the shape of an arch. In other words, the differences of density (obtained as in a system of functions) produce an arch shape. In A2, the differences of density will vary with each performance due to the aleatoric nature of the passages.

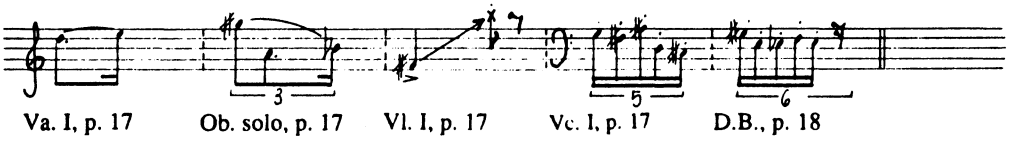
The rhythmic figures found in A1 and A2 are similar. A1 presents four basic figures (ex. 1). To derive other rhythms from these patterns, three techniques were used: variation, diminution, and retrograde forms (ex. 2). More numerous and complex rhythmic patterns can be found in A2. Because of their frequent repetition, the examples provided below become the chief rhythmic figures of this passage (ex. 3).

Ex. 1



Ex. 2

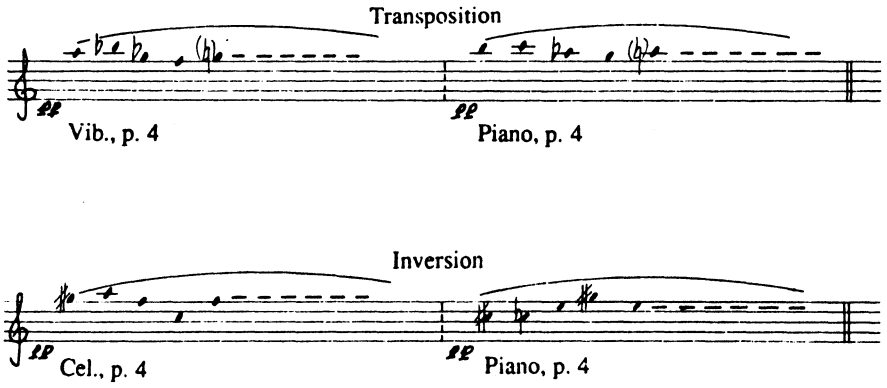
Ex. 3



Often, the process of combining intervals in this section was quite intuitive. The main concern was to establish the predominance of the pitch intervals of the

second, augmented fourth, and seventh over other intervals. In the percussion layer's opening material, however, transposition and inversion forms were deliberately used to generate part of the semi-aleatory series of pitches in each one of the percussion instruments (ex. 4).

Ex. 4

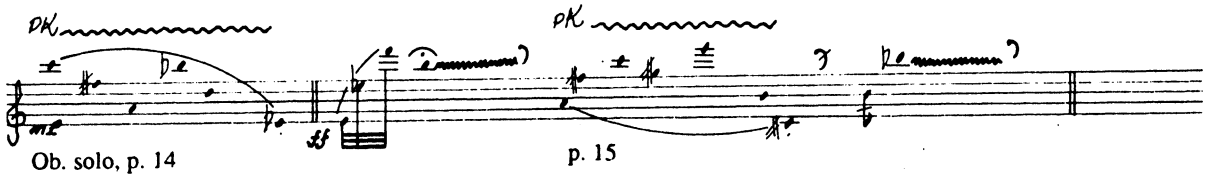


The transition that links A1 to A2 (pp. 14-16) introduces the three motives heard throughout the entire piece. The pitch intervals of augmented fourth and minor second, interweaved with the interval of sixth, generate the oboe's opening thematic motive (ex. 5). Soon after the thematic statement, the soloist plays contrasting, short motives based on that statement (ex. 6). As for the orchestra, pitch intervals of seconds and sevenths were used to form the motives.

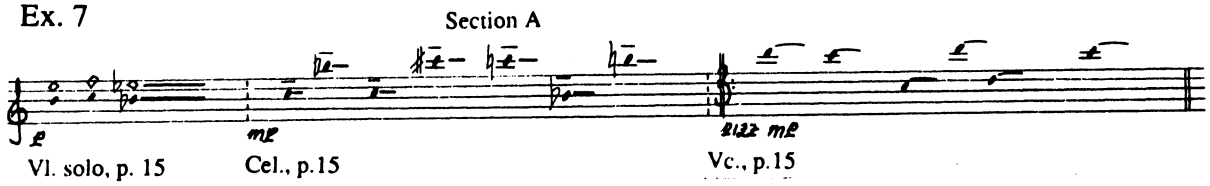
The intervals of major and minor seconds shape the violin's short groups of melodic sequences, while sevenths shape the celesta and cello parts. All these combinations of motives form a transparent texture which makes each

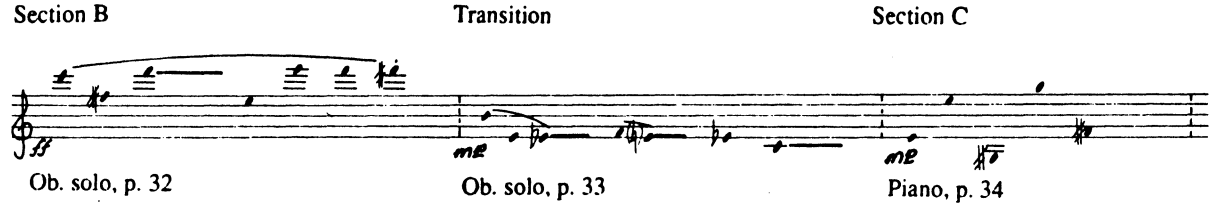
instrument clearly audible. The importance of these thematic motives can be verified by their frequent appearance in the subsequent sections (ex. 7).

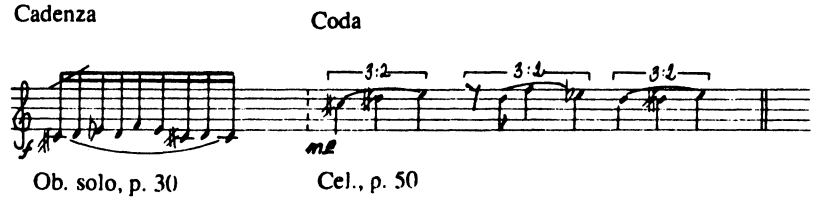
Ex. 5 Ex. 6



Ex. 7





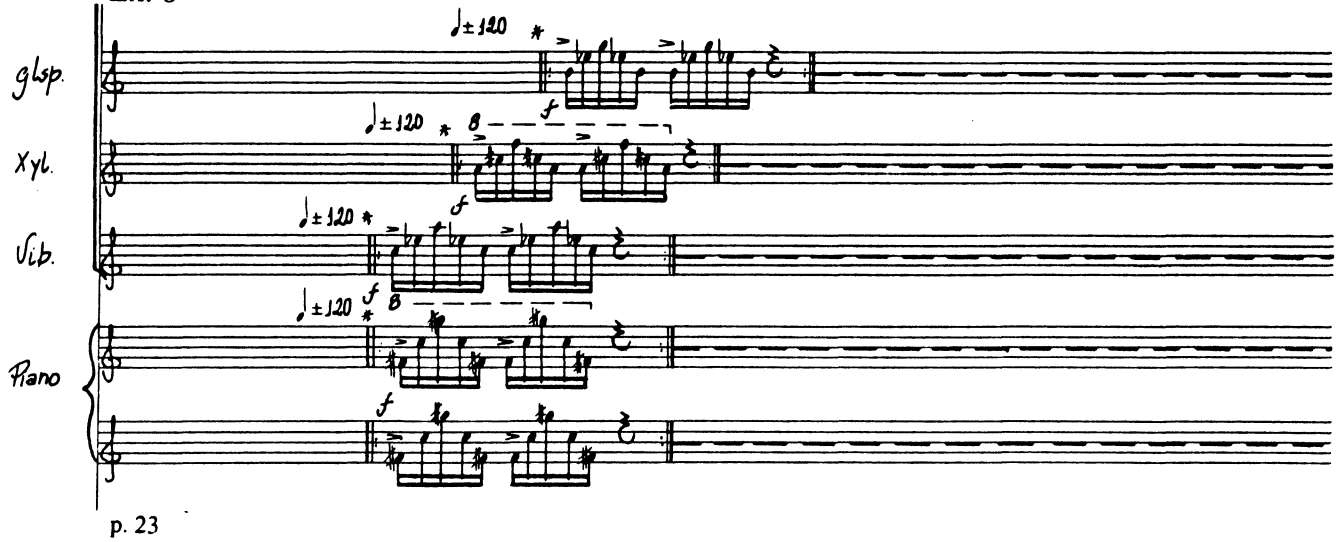


As in section A, section B can be divided into 2 parts (henceforth called B1 and B2). However, after repeating the whole statement of the material with different instruments, B1 (pp. 23-29) flows into B2 (pp. 29-32) without a transitional passage. Strings replace brasses in the repeated series of ascending broken chord figures while the timpanist keeps repeating the ostinato quintuplet figure on

his/her own (the other percussion instruments having silenced).

Section B has a dramatic characteristic which contrasts in nature with section A. In B2, for example, the successive entrances of ostinato clusters in the woodwind, string, and brass layers produce a rhythmic counterpointed texture marked by crossed metric accentuations. This texture, in its turn, superimposes itself on a semi-aleatory percussion layer formed by quintuplets. The energy obtained by the contrast of textures, colors, and rhythms creates one of the most dramatic moments of the concerto. It is not the oboe's role to play the solo in this passage but rather to add complexity and color to it. Intervals of seconds and sevenths form the irregular contour of the soloist's short and agitated motives (see ex. 7), whereas thirds, augmented fourths, and augmented fifths form the quintuplets (ex. 8).

Ex. 8



p. 23

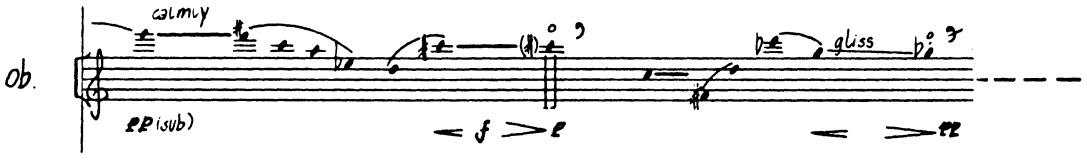
Section C (pp. 34-42) highlights the technical and dynamic possibilities of the soloist by creating a dramatic monologue in the oboe's inner formal structure. This monologue is based on three different short motives melodically derived from section A.

In its general form, section C can be perceived as an organic whole. The changes in the texture's density produce perceptual results similar to those observed in section A. Although not so linear as in the previous section, these changes occur in the shape of an arch. The woodwind and percussion layers, placed at the beginning and end of the section, stress the arch scheme. Claves, almglocken, and metal wind chimes, in addition to tomtoms and temple blocks, impart a unique timbre to this section.

The three thematic motives at the transition from A1 to A2 provide most of the material displayed in this section and in the transition from section B to section C. This last passage, for example, is set up by a series of pitch intervals which are inversions and retrograde inversions of the soloist's opening melodic statement (ex. 9). From this statement, shape is given to the oboe's first and main thematic motive of this section (ex. 10). The soloist plays this motive twice, embraced by an atmosphere of delicate sounds that spring from a transparent web. The second thematic motive is formed by pitch intervals of seconds and sevenths (ex. 11). As for the third motive (heard immediately after the introduction of the first motive),

the idea of pitch repetition is derived from the quintuplet figure of the woodwind layer in section A (ex. 12). These alternating and contrasting motives form the soloist's material within this section. The tension created between oboe and percussion effects a dramatic climax produced out of the motives' expansion and outburst of energy.

Ex. 9

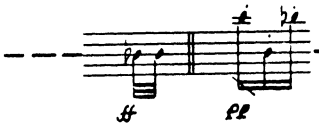


p. 33

Ex. 10

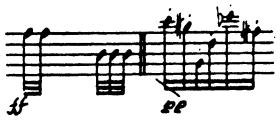
p. 34

Ex. 12



p. 36

Ex. 11

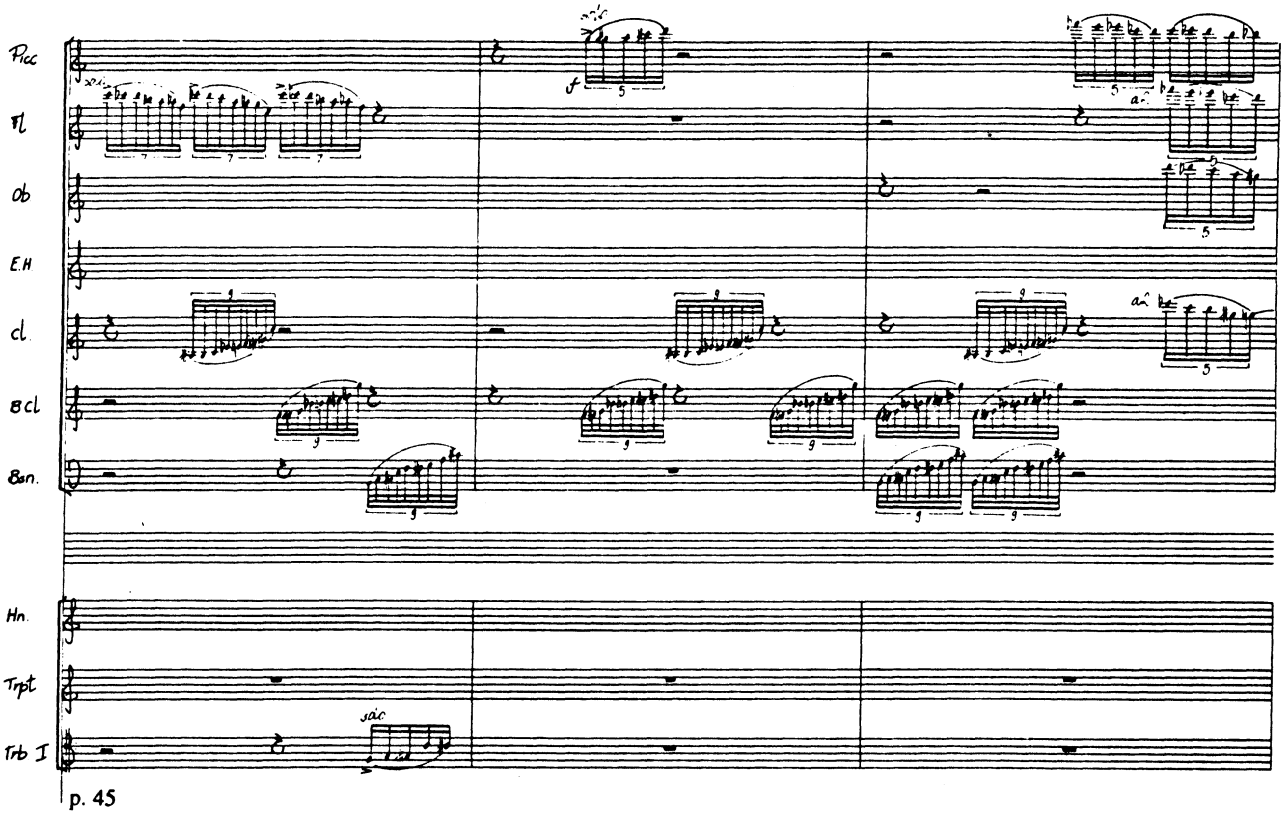


p. 37

Sections B' and B have similar forms. The material exposed in the first part of B', however, is not heard twice, as it is in B. The ascending broken chord figures of B1 (p. 23) generates the basic unifying material found in this section. In B'1 (pp. 44-45), for example, ascending and descending scalar-pattern figures derived from the broken chord figure give shape to a metric dialogue between oboe,

flute, piccolo, trumpet, and trombone (ex. 13). This motivic interplay of instruments constituted by inverted figures superimposes itself on a transparent and overlapping texture of pizzicato-strings. Repeated and extended throughout this layer, the individual ascending scalar sequences played by each string-performer create a sensation of aleatory sound organization which complements the energetic foreground.

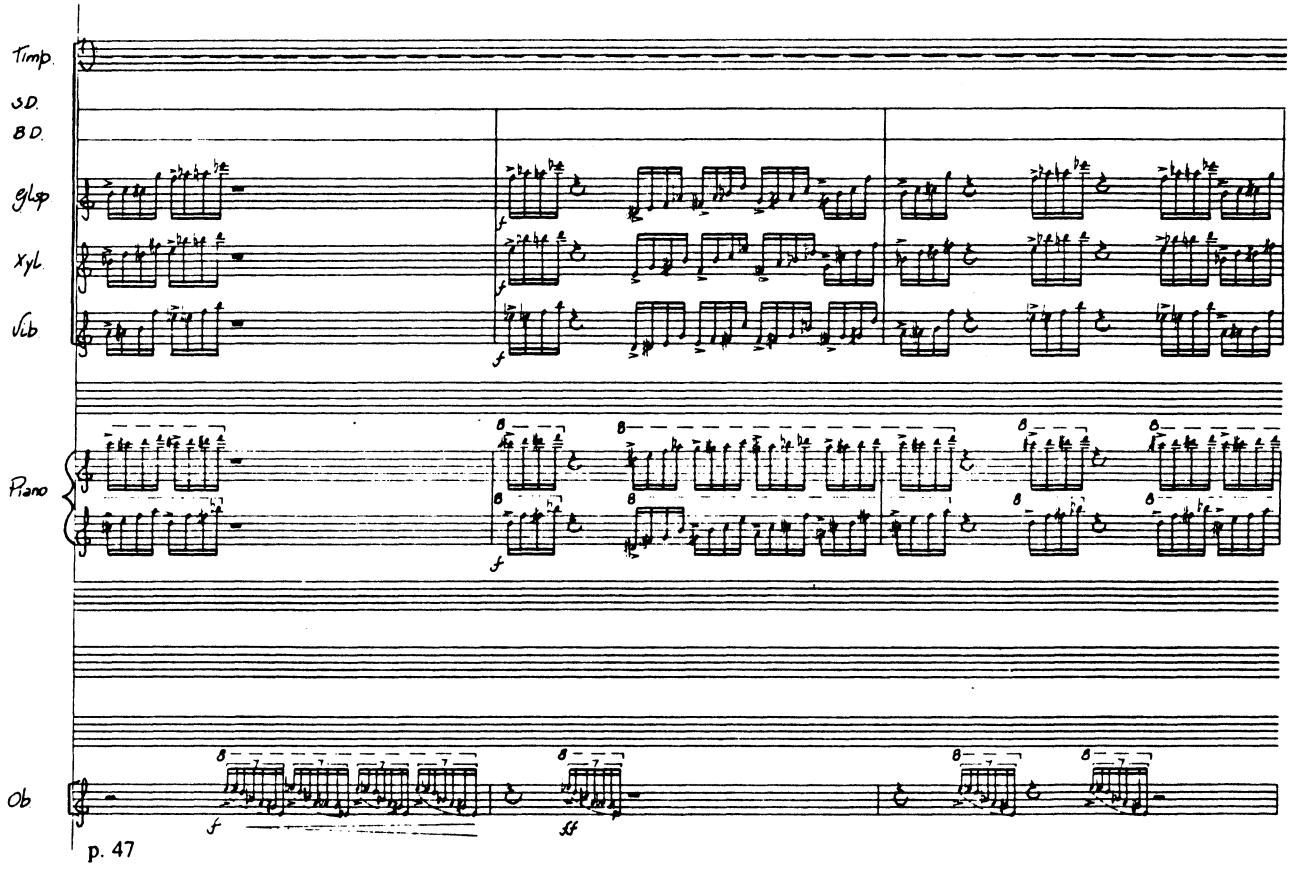
Ex. 13



In B´2, the dialogue formed by inverted figures occurs between soloist and percussion instruments. In this part, however, the former uses the same descending scalar-pattern figure of B´1, whereas the latter uses the broken chord ascending figure of B1 (ex. 14). Performed by strings and

timpani, this dialogue contrasts with the sequences of semi-aleatory quintuplets of B1. A gradual disclosure of semi-aleatoric sequences of septuplets (derived from the quintuplets) in the woodwind and percussion layers follows that dramatic exposition of contrasting events. The rhythmic clusters (derived from B2) injected by the brasses into this new aleatory environment impart a dramatic and powerful peak to the piece.

Ex. 14

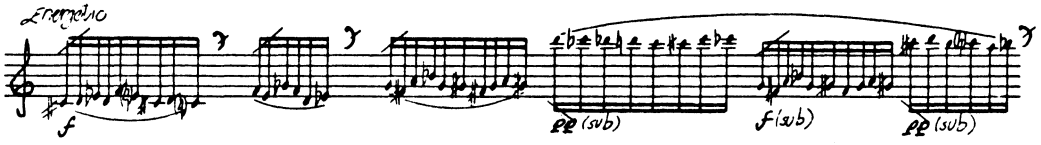


In the cadenza, the soloist has some freedom to improvise, but he/she will have to put in an extra effort to create an overall balance among the contrasting parameters.

Timbre, pitch intervals, range, dynamics, and distinct rhythmic organizations constitute the main parameters used in the cadenza.

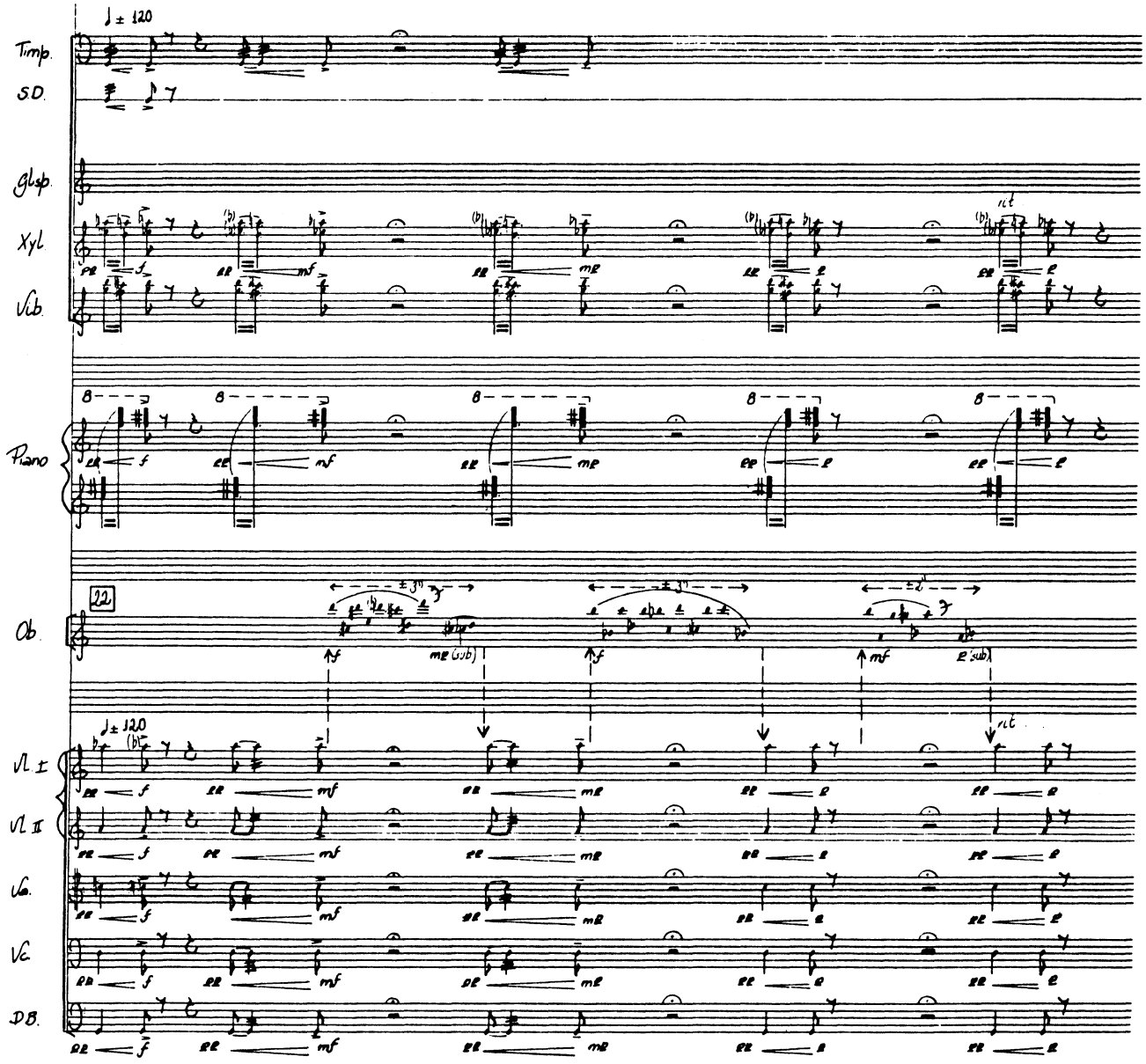
In the first and third parts of the cadenza, the contrast of ranges and of pitch intervals of seconds and sevenths are predominant (ex. 15). In the second part, the short and distinct motives present differences in dynamics, range, timbre, and tempo organizations. The relatively free rhythmic organization of the oboe's material contrasts with the rhythmic figures of the chord clusters formed by the orchestra (ex. 16). The double function of these rhythmic figures is to allow an expansion of the dramatic conclusion of section B', and to create a sense of overlapping between section B and the cadenza.

Ex. 15



Ob. solo, p. 50

Ex. 16



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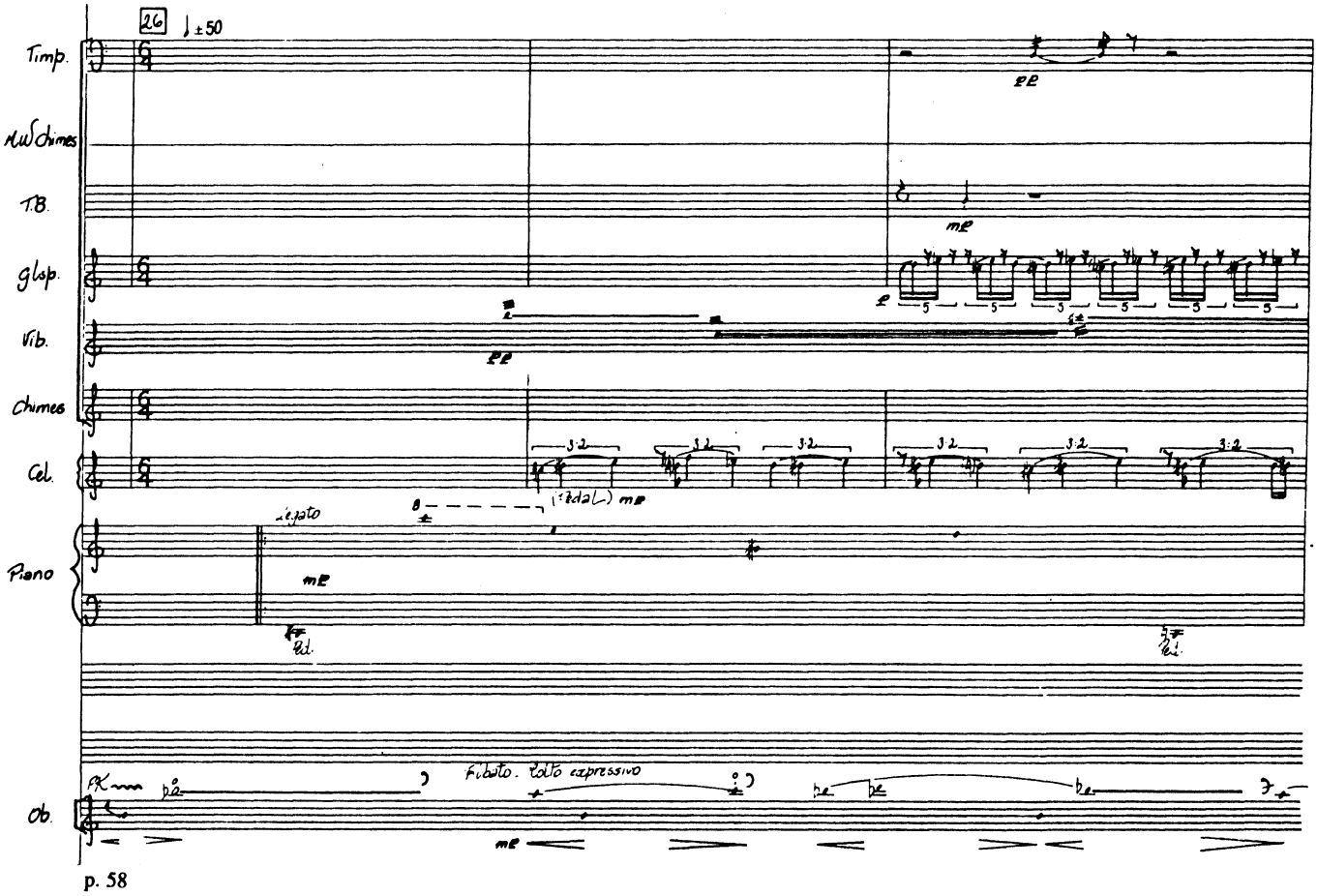
In the coda, soloist and orchestra merge to create an aleatoric and ethereal atmosphere which projects colorful and delicate sound mosaics. The material used in this section is basically derived from section A (ex. 17). The soloist´s

opening thematic statement from section A (here played twice by the oboe) links the cadenza to the coda (ex. 18). Variations on that statement, played by the chimes, create a sense of conclusion at the end of the coda (ex. 19).

Ex. 17



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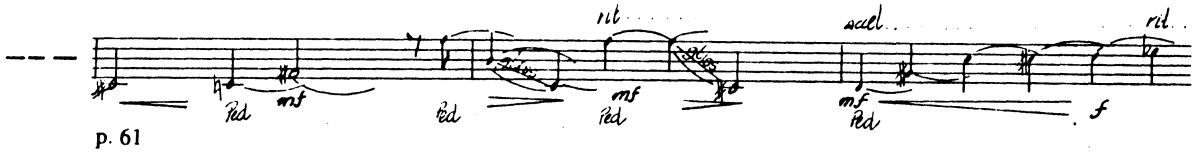
Ex. 18

Ob. solo, p. 57

Ex. 19

Chimes, p. 60



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The coda alludes to section A by the same choice of instruments and by the use of sustained chord clusters in the strings. Although keeping its identity, the coda also creates a strong sense of unity derived from a palindromic form, A B C B´(A), instead of A B C B´ D.

In order to balance the participations of soloist and orchestra, I sought to alternate the importance of one over the other throughout the Concerto´s five sections. The chart provided below shows schematically the balance obtained among the sections:

Sections	Predominant Mediums
A - A1	orchestra
A - A2	oboe
B	orchestra
C	oboe
B´	oboe and orchestra
Cadenza	oboe
D	orchestra

Intervals, timbre, rhythm, and texture are constructional parameters used throughout the entire piece (soloist and orchestra). Range and dynamics were used to set up the soloist´s materials at the transition from A1 to A2, section C, and cadenza.

On a large scale, the different rhythmic organizations were consistent foundations for the piece´s formal settings, and a powerful device to impart contrasting characteristics to its sections.

Technical devices such as transposition, inversion, retrograde, retrograde inversion, and rhythmic diminution were used in certain passages. Most of the material, however, was shaped either by the repetition of a single rhythmic or melodic figure or by the succession of different figures. In the latter case, the tendency is to extend the succession of figures presented in groups or played in a continual chain through repetition or variation.